

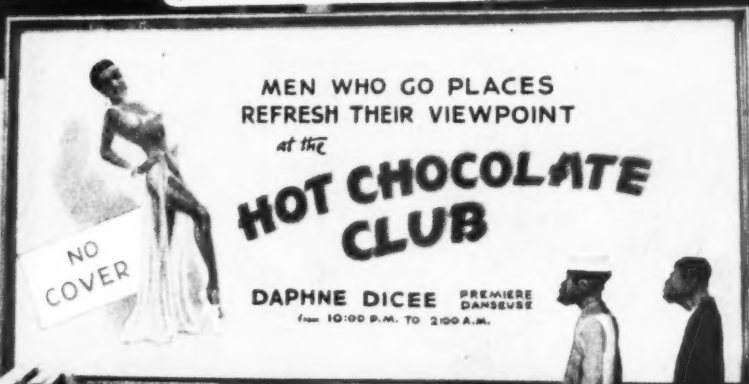
Photography

APRIL, 1948

25 CENTS

30 CENTS IN CANADA

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MEN WHO GO PLACES
REFRESH THEIR VIEWPOINT
at the
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DAPHNE DICEE PREMIERE DANSEUSE
from 10:00 P.M. TO 2:00 A.M.

NO COVER



The Little Man who wasn't there!



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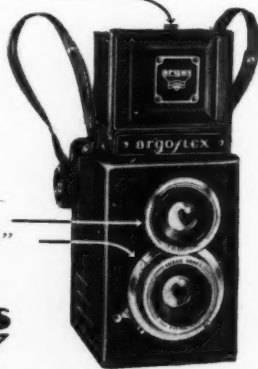
Spoiled! A picture you've been waiting to take for a year. Spoiled because the center of interest was cut off.

Use the Argoflex method and you'll avoid this sort of disappointment. With Argoflex

you can be sure you're not cutting off essential elements. You can be certain, too, of sharp focus, exactly where you want it. More than that, you see your picture at the precise instant of exposure. For better pictures, better use an Argoflex, the twin-lens camera.

Actual size view
shows here

Synchronized
matched lenses --
one focuses
the other "takes"
the picture



ARGOFLEX MEANS —

Better Composition because you see the picture before you take it. The picture you see . . . is the picture you get.

Exact Focus: Turning one simple control until the image is sharp, automatically gives the right focus. Then snap the picture!

Actual Size: View-finder shows the picture in actual size ($2\frac{1}{4} \times 2\frac{1}{4}$).

Other Argoflex Features: Film size: 120 or 620. That means not just 8 exposures, but 12. Shutter speeds up to 1-200th. Lens f4.5. Focusing range $3\frac{1}{2}$ feet to infinity. Price: \$54.80.† includes a \$6.50 genuine leather carrying case.

†Includes Federal excise tax on camera. *Reg. U. S. Pat. Off.

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CYKORA PAPER

Minicam Photography

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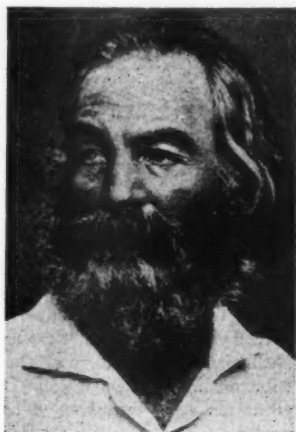
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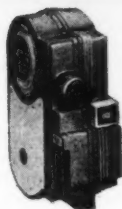
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WALT WHITMAN
Daguerreotype by Brady

Cover By J. CLARENCE McCARTHY

EDITORIAL ASSOCIATES: George R. Hoxie, A.P.S.A.; Audrey Goldsmith, Alan Fontaine, L. Maholy-Nagy.
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**UNIVERSAL'S NEW
CINÉMASTER II
8mm. MOVIE CAMERA**

Dream teammate to the Universal "500" projector. Brings you features unmatched by any other movie camera.

UNIVERSAL'S IMPROVED "500" 8mm. PROJECTOR

You're all together again. And once again you can live over some of your fondest memories—through the magic of home movies.

And you'll find more magic than ever in movies shown with Universal's "500" projector. It magically sharpens your films, brings them thrillingly to life.

Before the war, Universal's "500" was famed as a fine precision instrument. Today's improvements make it even smoother running, even quieter, even more dependable. Its controls are centralized, too, for even simpler, easier operation.

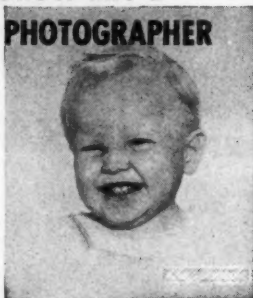
LOOK IT OVER CAREFULLY AT YOUR DEALER'S

UNIVERSAL CAMERA CORPORATION

NEW YORK • CHICAGO • HOLLYWOOD

How to GROW into a SUCCESSFUL PHOTOGRAPHER

1. Aspiring camera careerists grow to professional stature with remarkable, almost unbelievable speed at New York's famed, cosmopolitan SCHOOL OF MODERN PHOTOGRAPHY!. The ingenuity, versatility and skill acquired in a few short months at SMP are truly a short-cut to success. Looking ahead—to a successful camera career is recently-graduated WM. S. HILDEBRAND (see right), who has opened his own studio in New Haven opposite the Yale University Campus.



By WM. S. HILDEBRAND



By JOSEPH B. BRIGNOLO



By C. L. SAROSSY

2. G. I. cameramen par excellence is SMP graduate JOSEPH B. BRIGNOLO, who had the privilege of "shooting" such generals as Eisenhower, Patton, Hodges, Bradley and (left) Free French General De Gaulle. Now Brignolo is back at the School for brush-up courses before returning to professional work.



By ALFRED D. PARKAS

3. Glamour is big business in photography! To help students master the art of "oomph" photography, SMP uses top-flight professional models, to which is added inspired coaching by SMP's faculty of experts... plus ultra-modern laboratories and equipment. The professional-calibre glamour shots above were done by SMP graduates C. L. SAROSSY (above left) and ALFRED D. PARKAS. Sarossy now has an interesting photo-post with a portrait studio, while Parkas is making plans to open his own studio soon.

4. Time was when a woman's place was in the home... now women are at home and thriving in the field of photography! Following in the footsteps of hundreds of successful feminine SMP graduates is BARBARA TURKINGTON (right), who will begin her career shortly with a New York photo-post.



By BARBARA TURKINGTON



THE SCHOOL OF MODERN PHOTOGRAPHY
136 East 57th St., New York City

5. Information Please! "What about tuition fees?" Specialized courses, day or evening, are exceptionally moderate. Visit the School, or write for outline of courses. Address H. P. Sidel, director, Dept. M4.

The Last Word

What is so rare as a little more paper?

We wish we knew when good paper will come on the market again. Some of the finest pictures we receive are sent to the engravers with high hopes by the editors of Minicam—but when they appear in print, much of their quality has been lost.

Minicam's readers are more than kind in understanding today's market situation which turns all good publishers into special pleaders for paper—whatever paper the mill can deliver.

We hope some day soon to publish photographs whose print quality holds up all the way along the road between editor and reader. Until then, thanks for your indulgence.

Something New

Sir:

Here is an advertisement taken from *The Philadelphia Inquirer*, (Sunday, January 27, 1946), of a new type lense and view finder!

ROBOT Wing Camera 35MM Schneider telephone lens F.3.8 500 speed, ideal for stopping fast sport action. Voightlander box with non-focusing ground glass view fender. Ph. for appoint. Monday, Wal. 2427.

WM. E. BINNS,
4625 Frankford Ave.,
Phila. 24, Pa.

• A telephone lens might be handy for news photographers.—Ed.

With Substance

Sir:

Congratulations on your March issue! It is the best you have published in a long time. The articles on Rabinovitch, the color miniatures of Outerbridge, and the Munroe article were all best for easy understanding, nevertheless with substance in them.

L. MOHOLY-NAGY
Institute of Design,
Chicago, Ill.

Up to You

Sir:

When are you going to stop using MINICAM as a vehicle for exploiting obscure professionals of little ability, zany faddists with nothing more on the "ball" than the knowledge that this is a good market for the stuff they cannot possibly peddle any other place, and publicity seeking chislers that find you an easy prey for the various schemes they concoct to get their names in print? When are you going to give the average amateur, who is your chief reason for existing, the chance to see some of his pictures published in what could be an extremely good magazine?

(Continued on page 8)

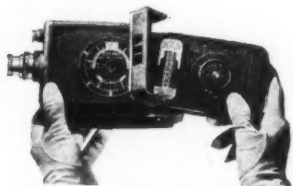
"Jeepers!"

Hasn't a Guy Got Any Privacy?"

Not when it's home movie time, mister! You're the *star* in home movies, and Mom and Pop the cameramen.

They'll invade your privacy at breakfast, they'll film you at the beach, in your first school suit...everywhere you do those wonderful things growing kids do.

For your Mom and Pop know the endless joy of pleasure in home movies—the lasting record they make of every cherished family occasion.



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It loads in an instant simply by sliding in a 16mm film magazine. Other Filmo Cameras use economical 8mm film. *All are lifetime guaranteed.*

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IMP 4-46

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Size 7 1/2" x 11". Stock #704-M.....\$1.50 Postpaid

MICROSCOPE SETS

Consisting of two Achromatic Lenses and two Convex Eye Piece Lenses which you can use to make a 40 Power Pocket Microscope, or 140 Power Regular Size Microscope. These color corrected Lenses will give you excellent definition.

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Consisting of Prism, Mirror and Condensing Lens. These used together with Stock #1052-M will make an excellent microscope enabling you to get screen magnification of 400 to 1000 Power according to screen distance.

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All the Lenses You Need to Make Your Own Telescope! All Are Achromatic Lenses

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Stock #5004-M—Small 2 Power Pocket Scope.....\$1.00 Postpaid

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Stock #5012-M—30 Power Telescope.....\$7.25 Postpaid

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TANK PERISCOPE—Complete Set Mounted Components—2 Size Periscope mirrors mounted in metal and plastic. Set weighs 3 1/2 lbs. Worth \$50.

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Satisfaction **ORDER BY SET OR** Immediate
Guaranteed **STOCK No.** Delivery

EDMUND SALVAGE CO.

P. O. AUDUBON, NEW JERSEY

We are all weary of seeing blowsey nudes, solarized and distorted beyond all recognition given full page publication. We have had our fill of reticulated negatives, double exposures and montages which, lacking MINICAM as a market, would be immediately tossed into the darkroom trash can.

We resent having the pages that we buy filled with trashily written biographies of unimportant little people in whom we have not the slightest interest. The best that can be said of the published examples of their work is that it is occasionally on par with that done by the hard working small town professional. That, and nothing more.

We dislike buying a magazine dedicated to photography only to find many of its pages devoted to travelogues. If we desire to read things like "with Conde-Nast in Darkest Africa," "Town Portrait," or "The Inscrutable," we will dig up a copy of the *National Geographic*.

I would advise you to obtain a copy of "How To Make Good Pictures," published by the Eastman Kodak Co. Read it from cover to cover, not once, but many times, and then keep it on your desk top to remind you that your readers are interested not in biographies, not in travel talks, not in government propaganda, not in passing freaks and fads, but in *how to make good pictures*.

We are all interested in articles like "Missouri Experiment," "Best Chin Forward," "Copying," "Hunting With A Camera," "Calendar Art," "Enlarging Is Thrilling," "Westmore Makes Up," and "Color Problems." We like to see plenty of the so-called "filler material" of the how-to-make-it-yourself type, and regular features like "Photo Markets" and "Photo Data Clip Sheets."

Publish more of our own amateur efforts. Toss out junk such as the eight pages you gave to Thomas Y. Yee, or the seven pages that you filled advertising Toni Frissell's book, or the four pages you reserved for Matter In Motion. Use the space to publish good examples of amateur photography. We won't mind if the subject matter is on the "corny" side. Being a bit inclined to the "corny" side ourselves we will welcome S curves, boys with dogs, girls with pretty, normal figures, marine views, and sunsets as long as they are technically good. Hand the balance of your illustrated space over to the professional, and the salons, and the like. We enjoy that sort of thing when intelligently done too, but please give us our own little corner of heaven, and the same kind of a break in the quality and size of the cuts that you give to the professional.

We purchase MINICAM because we are interested in HOW TO MAKE GOOD PICTURES. I believe it is up to you to give us what we pay for.

VAN DARE,
408 Boston St., Covington, La.



MAKE *Sure* YOU GET IT!

When Baby's just fresh from his bath, happily inviting a picture, make *sure* you get it, in thrilling color or black-and-white. Get the new, improved G-E exposure meter to guide your camera!

It's the "choice of experts" yet it's *easy* to use. Extremely sensitive, accurate and dependable. And *now* the G-E meter is lighter and sturdier than ever, thanks to General Electric wartime developments. See the new G-E meter at your photo dealer's. You'll want it . . . it's 3 meters in one! *General Electric, Schenectady 5, New York.*



GENERAL  ELECTRIC

806-165C

Value

Sir:

Minicam has for long been my favorite photographic magazine, as it contains more of value to the average amateur than many other publications in the field, with their modernistic "art".

I have just finished reading the February issue, and particularly enjoyed the article on Feature Portraits by Rus Arnold, and the one on the puppets, by Lew Tyrrell.

(Mrs.) KATHLEEN E. COCHRAN,
Box 628, Prosser, Wash.

Calling All Doggerels! Our Slip Is Showing . . . Again!

Sirs:

When you received my article it was headed by a jingle that suggested itself to me by way of a different introduction. As the introduction appeared (without making the necessary adjustments in the opening paragraph) it doesn't make sense. As you know, doggerel is bad verse . . . but there is no verse!

Doubtless you are as deeply disappointed in the color reproductions as I am. Not much like the originals were they?

You shouldn't have given me credit for the first article on color; it may have been written before I was born. I did write the first column on color photography to appear in this country.

Regards,

PAUL OUTERBRIDGE,
445 South Coast Blvd.
Laguna Beach, Calif.

Herewith, the lost doggerel from MINICAM's composing room which should have appeared at the head of page 36, March issue.

*Listen, my children, and you shall hear
Of a color method simple and clear,
It was back in nineteen thirty-nine
That I had a hunch it would be fine,
But not 'til nineteen forty-three
Did I get the time for a good look-see.*

—Ed.



**SHOW DAD THOSE
"MISSED BIRTHDAYS"**
with a New DA-LITE
GLASS-BEADED SCREEN!

The priceless movies and slides that you took of baby while dad was away in the service deserve a showing on a new Da-Lite Glass-Beaded Screen. Its specially processed glass-beaded surface brings out the true colors and full beauty of color film and makes black-and-white pictures far richer in detail.

The Challenger can be set up instantly anywhere. Locks automatically at correct picture proportions. Many other advanced features.

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"FOR THE BEST IN PHOTOGRAPHY INSTRUCTION

IT'S

**N. Y. I.
WITHOUT A
DOUBT"**

Says

Chester W. Arms
Proprietor,
Arms' Studio

"After working for several years for one of the large Automotive Corporations, I finally decided—after my daughter Norma enrolled in your school—to take up photography as a business. I had, as a younger man, had photography as a hobby but after I had acquired three daughters, I had other things to take up my time.

"Now I am very glad I enrolled in the N. Y. I. Your school is, without a doubt, the 'One School' if one wants the best in the field of Schools of Photography. The Instructors that you have are of the highest caliber and they are always ready to help the student 'out of the fog' when he gets up against a problem.

"After completing my training, I expected to work for a while, but finally decided to open my own studio, and now I am glad I did. Business came almost at once and I am now doing a nice business in Portraiture as well as Commercial work for some manufacturing plants here and also do the News Photography for the local paper. All my thanks to N. Y. I."

YOU, Too, Can Qualify for Photographic Success!

N. Y. I. offers you sparetime training at home—training that has already qualified thousands of men and women for success. Most important of all they were able to train in their leisure time—without disturbing their jobs or home life. Also available is resident training. Courses include Commercial, Advertising, News, Fashion, Industrial, Portrait, Motion Picture and COLOR Photography. Write TODAY for fascinating facts about Photography for Pleasure or Career.

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*From a letter dated October 30th, 1945.
All photographs by Chester W. Arms.

VETERANS: This course approved for Veterans' Training.



New York Institute of Photography
Dept. 117, 10 W. 33 St., New York 1, N. Y.

**36th
YEAR**

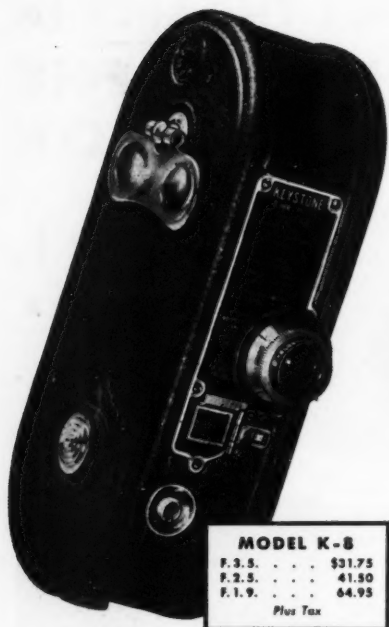
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Please send me FREE details about photography for pleasure or career. It is understood that no salesman will call.

Name

Address

City Zone State



MODEL K-8

F. 3.5 . . .	\$31.75
F. 2.5 . . .	41.50
F. 1.9 . . .	64.95

Plus Tax

IT'S HERE- & NOW!

...WITH FEATURES
EVERY CAMERA FAN WANTS...
PLUS PRECISION

Now you can own the new postwar Keystone 8 mm. camera fans everywhere have been eagerly waiting for! It's *here* . . . ask your dealer. It has *versatility*—color film . . . black & white . . . three speeds . . . interchangeable lens mount! It has *ease of operation*—no sprockets to thread . . . long-range television view-finder . . . footage indicator you can *hear* while you shoot your scenes.

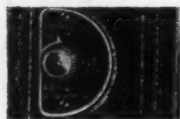
All these—plus many other modern features to make your picture-taking better and easier—are yours *now*, in the new Keystone 8. Be among the first to own the camera that's *precision-built throughout* . . . for long-lasting, *low-cost* picture pleasure!



INTERCHANGEABLE LENS MOUNT for 1.2.5, 1.1.9 and 1" or 1-1/2" Telephoto lens.



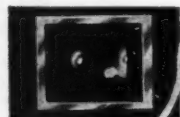
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SLOW MOTION, normal and fast speed action—12, 16 and 48 frames at a shutter speed of 1/40th per second.



LOCKING DEVICE to take your own picture with your Camera. Just lock camera "on" and walk into scene.

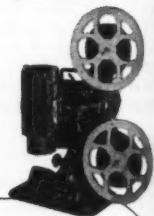


BUILT-IN precision viewfinder, indicating the field of picture being taken.



PUSH BUTTON release—facilitating handling of the Camera.

THE KEYSTONE A-8—first 8 mm. projector built in this country using 750-watt lamp. Won't burn film—even on stills. Many other features. See it at your dealer's.



Keystone

KEYSTONE MANUFACTURING COMPANY
BOSTON, MASSACHUSETTS



THE BEST IN AN "8"!

Here's a real projector—Pleasure for all the family.

DeJur—maker of so many precision photographic products—announces its new 1946 movie projector, the DeJur DeLuxe—the last word in 8 mm. projectors.

Now you can get perfect projection—full sparkle from every reel—due to the perfection DeJur builds into all its products and the extra care with which it manufactures.

For "Theatre Performance" in your own home—see the DeJur 8 at your local dealer.

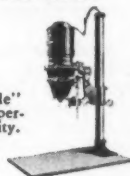
DeJUR-AMSCO CORPORATION, Long Island City 1, New York

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Photo Markets

By AGNES REBER

Editorial Secretary, MINICAM PHOTOGRAPHY

Rand McNally & Company, 536 South Clark Street, Chicago 5, Illinois. Arleigh R. Hough, Managing Editor. Attention G. I.'s returned from overseas! We want clear black and whites of contemporary scenes in Europe, Asia, Africa, Australia or lands of the Pacific. Must be clear glossy prints suitable for reproduction. Should depict habits, customs and occupations of people, or show significant landscapes. Nothing of the freakish or spectacular. No battles nor anything of a military nature. Satisfactory identification and essential details should accompany each picture. Payment is \$5.00 for each picture published. Rejected pictures are returned promptly.

Fauna, 34th and Girard Avenue, Philadelphia 4, Pennsylvania. Wants two types of photographs: (1) series of pictures portraying chapters in the natural history of animals. Series may run from three to a dozen pictures. (2) Outstanding wild life photographs, particularly those taken in the field. Payment is made upon acceptance at the rate of \$2.00 per picture—for one time use. Pictures used on the cover bring \$5.00. First-class photographers and naturalists who do photographic work are invited to query the editor, stating what photographs you have to offer.

World Photo's, 1856 47th Street, Brooklyn 4, New York. Sydney L. Greenberg, Photo Editor, is interested in series of pictures on human interest subjects. Pictures of young Americans at school and play. All Latin-American scenic photos wanted. This syndicate has outlets with magazines and newspapers located in New York. Be sure to query before sending photographs.

Mechanix Illustrated, 52 Wall Street, New York City 5. This magazine is interested in purchasing illustrated stories and shorts dealing with all phases of photography and darkroom technique, as well as good color shots for covers, time savers, kinks, homemade gadgets, new uses for old articles, and similar items. All material is paid for upon acceptance. Rates vary from \$5.00 for a captioned photograph describing a kink, to \$100.00 and more for outstanding, illustrated features. Pictures should be printed on glossy paper, 5x7 or 8x10 preferred, though smaller sizes are acceptable if they are sharp and clear. Human interest helps gain attention. The editor of this magazine, Robert Brightman, always welcomes queries from photographers who feel they have something worthwhile. All manuscripts and photographs will be promptly returned if unacceptable, although postage must be included with all submissions. This magazine also runs a

monthly photo contest with cash prizes of \$10, \$5, \$4 and \$3.

Liberty Magazine, 37 West 57th Street, New York City 19. Marjory Collins writes that *Liberty* wants unusual human interest pictures (black and whites) for the "Camera Eye" section—material is welcomed from both amateur and professional. Prevailing rates are paid on acceptance. Would like to have letters from professional photographers as to subject matter in black and white they have, or in color, which might be a possibility for illustrating future articles.

Popular Mechanics Magazine, 200 East Ontario Street, Chicago 11, Illinois. Wants news, novelty, human interest and action photographs. The photographs must be clear and have plenty of contrast, and should be a close-up view showing a person, or hands, in the act of using or operating the thing pictured. Photo should clearly show what it is and what it does. Wants new and unusual things, new products and inventions when they are on the market, the latest developments in the fields of science, mechanics, invention and discovery, provided they have a wide application and are of general interest to the average reader. Payment is \$5.00 per photo and descriptive caption, made on acceptance.

Tide Magazine, 232 Madison Avenue, New York City. Miss L. R. Pierson writes that she would like to see informal shots of executives in the fields of advertising, marketing, public relations, research, television. Payment is \$5.00 for inside use, and \$10.00 for cover use, made on publication.

Inside Detective, 149 Madison Avenue, New York City 16. All free-lance cameramen are invited to submit interesting and unusual photos having to do with crime and detective work. These can be single outstanding shots, or a series of pix with captions. Always in the market for good police-work pictures. Payment is from \$5.00 to \$15.00 a print, depending on quality, made immediately upon acceptance.

Radio-Craft, 25 West Broadway, New York City 17. Black and white glossies with electronic and technical radio subjects. Approximate rate of payment is \$5.00 per photo, made on acceptance.

American Savings and Loan Service, 22 East 12th Street, Cincinnati 10, Ohio, publishes a syndicated quarterly house organ for savings and loan associations. Wants glossy

prints of exteriors and interiors of attractive small homes. Payment is from \$2.00 to \$5.00. Also wants 8x10, or larger, vertical glossies for over-all-bleed cover illustrations, with space at top of photograph for mortice so it will not cut into subject material. Payment on color illustrations is from \$5.00 to \$10.00.

Your Guide Publications, 114 East 32nd Street, New York City. This company publishes several groups of magazines, each of which requires different type photographs—the detective group needs picture sets featuring interesting aspects of crime, and individual shots of people and places involved in current murder cases. The Movie Fan Album needs

candid and news shots involving Hollywood personalities. Payment is from \$5.00 to \$10.00 per shot—also special rates on sets.

Asbestos, 17th Floor, Inquirer Building, Philadelphia 30, Pennsylvania. Wants photographs on asbestos subjects only, for which payment of not over \$3.00 a print is made.

Blazes, American LaFrance Foamite Corporation, Elmira, New York. Wants action fire pictures showing use of this company's equipment in service. Pictures must be good to stand chances of acceptance. Payment is \$5.00 for accepted prints, made at once.

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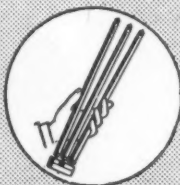
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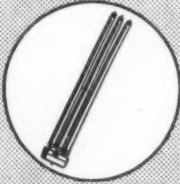
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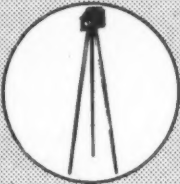
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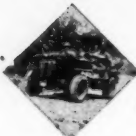


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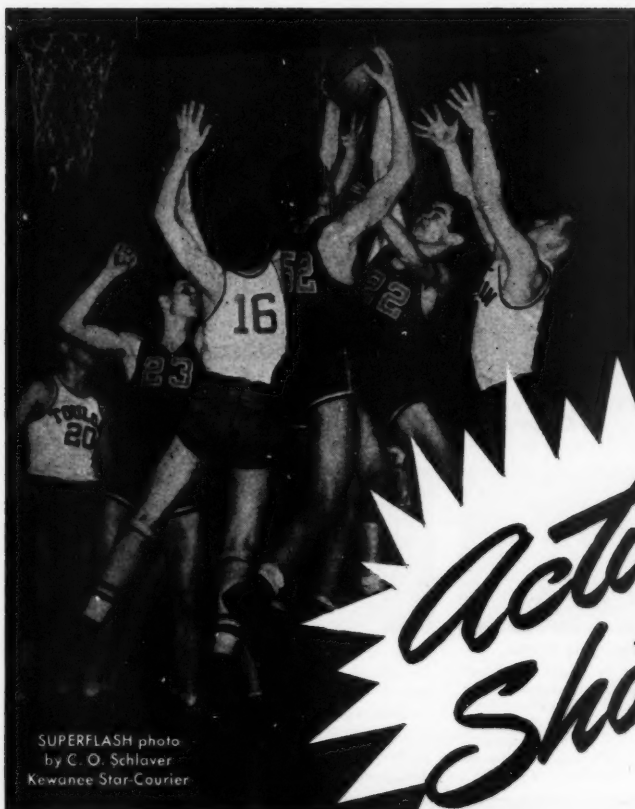
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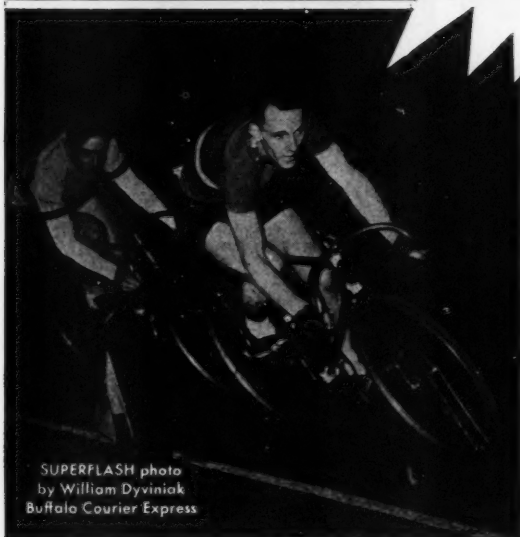


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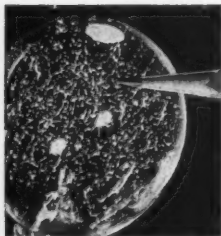
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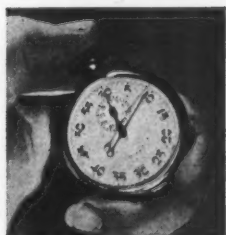
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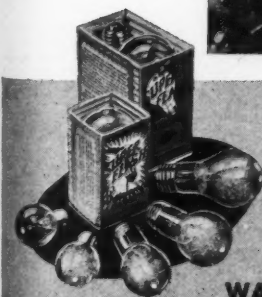
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ONE-LIGHT SCOTTY

by Earl Theisen and Tom Hunt

ELABORATE lighting equipment is not necessary for glamour photography," claims Scotty Welborne. He must be right because he has been photographing the top movie glamour girls for fifteen years. During that time he has won five Academy Awards to back up his claim.

Scotty, whom everyone in Hollywood knows by that name, says that it isn't the fancy equipment that does the trick, but the man behind the camera. He should use the lights instead of letting the

lights use him.

One light, masterfully handled, can produce exciting glamour pictures that are as good if not better than multiple lights. One of the most common errors photographers make is that of trying to get tricky effects by pouring on light from all directions. The result is that all control is lost over shadows and illumination designs. One light is easily controlled, the shadows are simple, and usually the picture is far more striking than when the model's face is splashed with confusing

ELEANOR PARKER





ANDREA KING

shadows and highlights.

"Watch the shadows," is Scotty's tip. There are four important ones that need attention. The shadows in eye area, shadows cast by the nose, those on the lower lip, and the cheek shadows are the ones that accentuate the face conformation. These shadows when softened, or deepened, as the need may be, guarantee exciting glamour shots. Even when not handled with good craftsmanship, the latitude of error is great. It is only when the shadows become complicated and confused by double shadow lines that the lighting faults become apparent.

Scotty's second tip is to make the shadows soft. This is done by diffusing the single source light with silks, frosted gelatine, or by using white reflectors to reflect illumination into the dark areas.

In the film-packed years he has been a

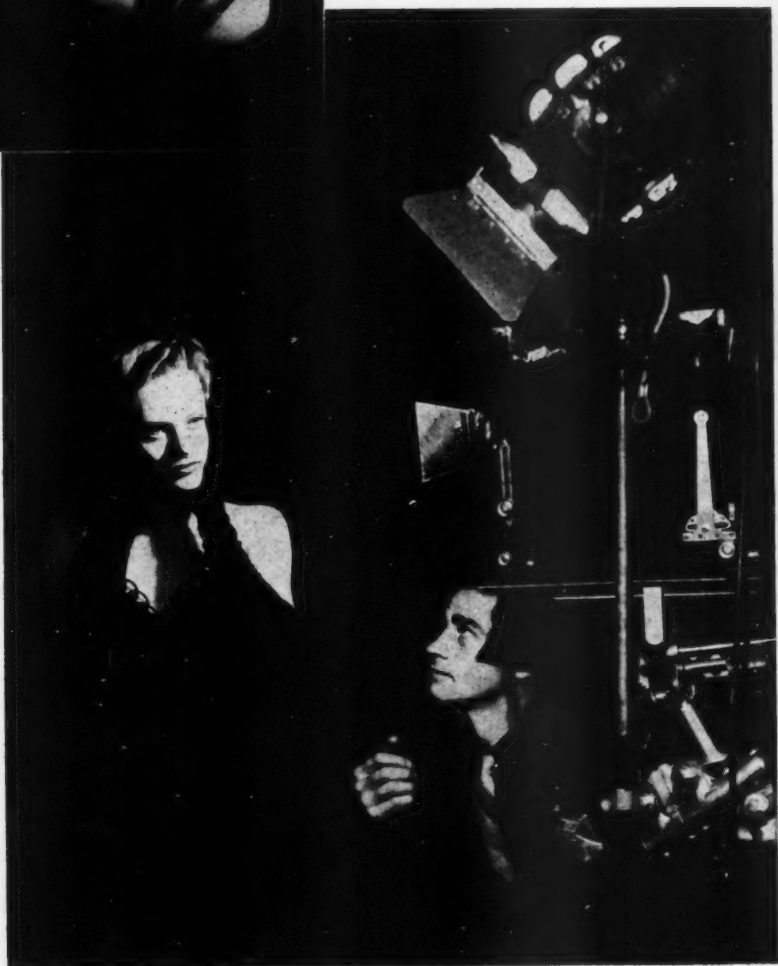
studio cameraman, Scotty has learned that all women—whether they be ingenues, romantic leading ladies, or character actresses, want to be photographed in an exotic glamour pose. They want a picture with plenty of exciting, half-revealing shadows, but it must still have enough light to accentuate their best features. The one-source glamour light, Scotty asserts, is ideal for this. He is not alone in this conviction; other top artists such as Hurrell, John Engstead, Whitey Schafer, and Bob Coburn prefer the same technique.

Here is how Scotty Welborne does it. One spotlight, such as a Baby Keg-Lite, is needed because oftentimes the edge of the shadows must be sharp. Lights with large reflectors throw soft-edged translucent shadows that lack the character needed for single-light glamour.



ALEXIS SMITH

ALTHOUGH SCOTTY uses a Baby Keg-Lite in photographing glamorous stars and proteges of the Bros. Warner, the amateur photographer can approach the same results with less expensive spot-lights. Below, Scotty is shown making the Alexis Smith photograph. All in the day's work!



When he wants razor-sharp shadows, he slips a Foco-Spot onto the Baby Keg-Lite. The optical system of this accessory changes the light into a hard white light with a sharp black shadow.

The placement of the single light is very critical. Inches count, and a bit one way or the other will ruin the whole effect. A misplaced shadow will mean the difference between an exotic picture and one that may distort a beautiful face.

All faces are different, so no hard and fast rules can be formulated on the placement of the one light. Set the light up and move it around until the effect is right; that is the picture. Trial and error method of experimentation is necessary with each face. Don't hesitate to soften some shadows if it will help soften the light patterns on angular faces.

To illustrate his points about difficulties

with shadows, Scotty placed the light high and in front of the model, who happened to be one of the Warner Brothers stars, Alexis Smith. The result was deep shadows in both eye sockets that completely hid the eyes, and the nose cast a long shadow that fell across the mouth. As Scotty began to lower the Baby Keg-Lite, the shadows traveled upward. When the light reached a point directly in front of Alexis, there was no shadow at all.

"Now watch the movement of the shadows as I move the light around to one side," Scotty directed. As he moved the light toward the right, the shadows cast by the nose and lower lip moved toward the left. Finally they joined with the cheek shadow, leaving a small patch of light on the left cheek. As the light was moved still farther to the right the patch disappeared, leaving the right side of her

ELEANOR PARKER



face lighted and the left in deep shadow. That is when he took the picture.

The placement of each shadow is important. It accentuates the face shape and conformation. Shadow patterns in the eye areas are necessary; it gives them that mysterious alluring appearance. Since the eyes are the most expressive features of a person, they should never be fully concealed by shadows. The best artistic effects are obtained when unusual lighting patterns are obtained around the eye areas. A favorite trick for obtaining an unusual effect is to light one eye and leave the other in shadow.

The nose shadow should never fall across the mouth. This will cause distortion to the whole face. If it becomes necessary for the nose shadow to fall across the mouth, it should transverse over one corner and cover as little of the mouth as possible. A shadow placed

down one side of the nose makes it appear thinner.

Here are some points of advice from Scotty. The placement of the cheek shadows should be done carefully because they outline the face. A front light makes the face seem broader. A light down one side with the other side in shadow makes the face appear narrower.

The best model for the glamour photographer is one with shallow eye sockets and a nicely contoured face with high cheek bones. When the cheeks are hollow, the shadows can be controlled by use of a device known as barn doors. This device fits over the spotlight; on either side is a hinged metal flap that may be moved to various positions to block out the light from certain areas. Another device is a "snoot," which consists of a metal tube that fits over the face of the Baby Keg-Lite. It centers down the spread of the

JOAN LESLIE





MARTHA VICKERS

spot to a desired round pattern.

Any camera can be used, but Scotty uses an 8 by 10 Ansco Studio Camera, equipped with a 16-inch Cooke lens. Exposure is normally a quick bulb on a Packard shutter at F11 or F16 using Eastman Super XX film.

Scotty, back from the wars at his old spot at Warner Brothers Studio, never knows whom he will photograph next; one day it might be Bette Davis, Ann Sheridan, Alexis Smith, or Joan Leslie, or, for a change, Errol Flynn, Dennis Morgan, Jack Carson, or, Yahooti. . .

BRADY OF BROADWAY

The Man who traded a Fortune for a Dream

MATHEW B. BRADY is a name synonymous with "firsts" in the early history of American photography. First to discover a method of making Daguerreotypes in color, first to prove the military value of a camera, first to introduce roving camera wagons and become the directing force behind crews of cameramen, Brady is as genuine a product of America as Mark Twain.

Like his contemporary, P. T. Barnum, Brady had a flair for showmanship backed by solid Yankee ingenuity. He made the most of every opportunity and the quality of his work was such that the by-line

LAURA LE CLAIRE, a celebrated dancer photographed by Brady in one of the most daring stage costumes of Civil War vintage.



"Photographed by Brady" became world famous. Royalty insisted upon having it on their portraits and the roster of Brady's American clientele reads like a Who's Who of the beaver hat era. Presidents, authors, spies, the be-spangled upper crust of Washington and New York Society, politicians, actors, the Cod-fish Aristocracy—all posed before the two-foot lenses of his glistening red cameras. And to all, the scholarly-looking man with the bushy hair and Vandyke beard was known simply as "Brady of Broadway."

Brady's life story is one of "rags to riches" in the best Horatio Alger tradition. Born in 1823 of parents too poor to give him more than a meager education, he became steeped in the bloody history of the Mohawk Valley and took up drawing and painting as an outlet for his creative urges. When William Page, a historical painter, offered to take him to New York to study with Samuel Morse, young Brady jumped at the chance.

It was through Morse that Brady became acquainted with Daguerreotypy. Morse, fascinated by the possibilities of using photography in conjunction with his painting, had set up a loft studio where he could experiment with Daguerreotypes as well as add the finishing touches to his telegraph apparatus. For three years Brady received instructions in the art of fixing images on copper plates; then, at the age of nineteen, he opened his own Daguerreotype Gallery directly across the street from Barnum's Broadway Museum.

In spite of stiff competition, Brady's first Gallery—the forerunner of many gal-

*Condensed and edited for Minicam Photography from the book, *Mr. Lincoln's Camera Man: Mathew B. Brady*, by Roy Meredith, price \$7.50, copyrighted 1946, by permission of Charles Scribner's Sons, publishers, 597 Fifth Avenue, New York, N. Y.



MATHEW B. BRADY in 1855—a print from an original Ambrotype. Ambrotypes were collodian images on glass plates, varnished to resist moisture, and blackened on the back. The defects are caused by “crazing,” or pulling away of the image from the glass.

leries each more elegantly furnished than the last—was a phenomenal success. He was a tireless worker, master of his profession, and as canny as Barnum in profiting by publicity. Always searching for innovations, he discovered that sensitized ivory plaques could be hand tinted after being exposed and developed. Thus began a fad for colored Daguerreotypes that poured gold into the Brady coffers.

Wealth alone, however, was not Brady's

objective. The most deep-rooted of his motivating ambitions was to become a photographic historian. Aware that success in this direction would depend upon results obtained in the sittings of famous people, he decided to compile photographs of notables to be published as a “Gallery of Illustrious Americans.”

Here again Brady basked in the shade of the Irish shamrock. General “Andy” Jackson was one of the first subjects.



THE CREW of the Monitor (the famous cheese box on a raft) lounging on deck. The jacktar's expressions are enigmatic—could Brady have interrupted a championship checker session for this pose?

Then came Daniel Webster, Henry Clay, and the fiery John Calhoun. And where the bell-rams led, the flocks followed. Brady's finished book was in the finest format of the period and critics sang its praises to the skies . . .

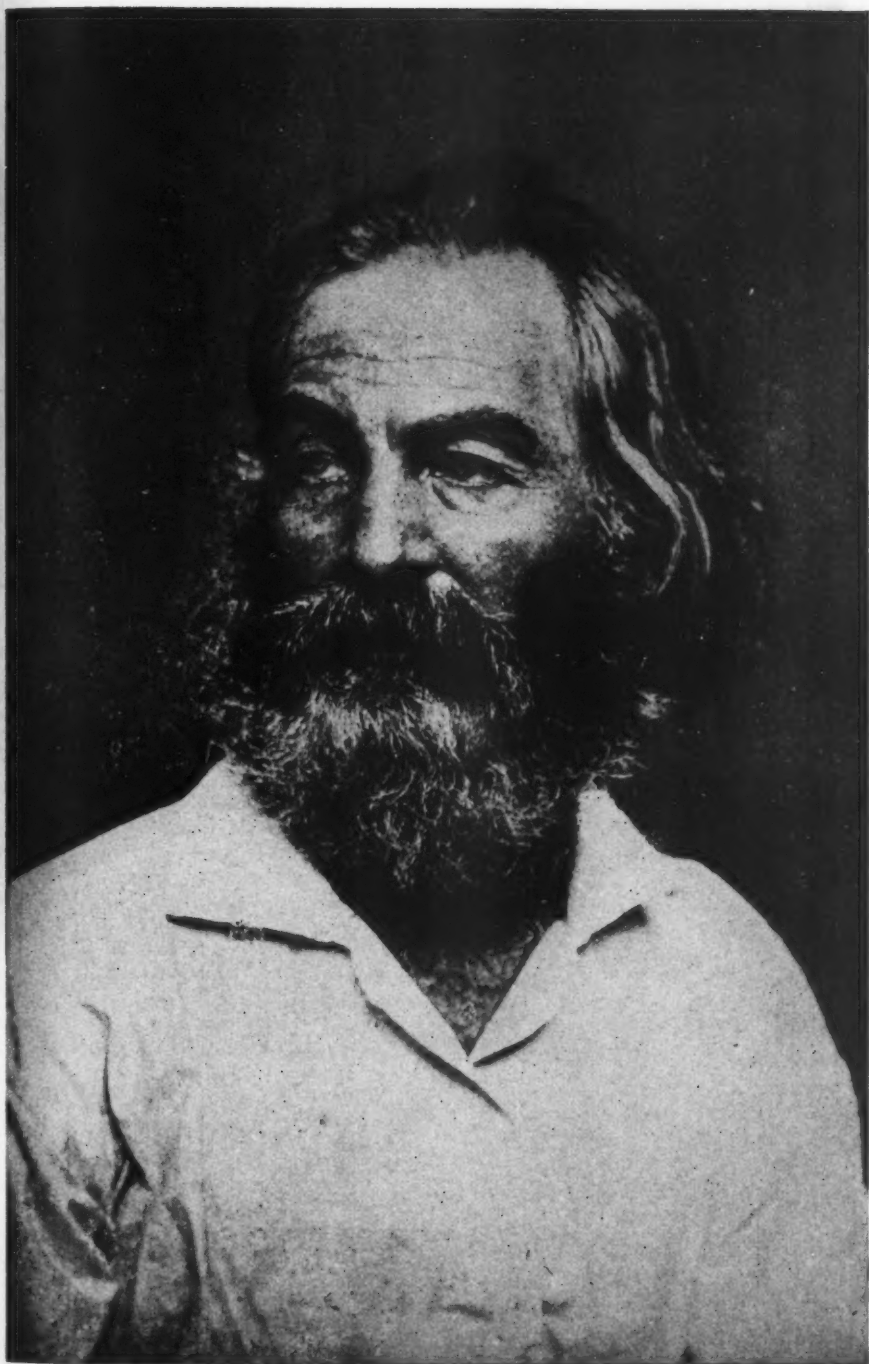
The death knell of Daguerreotypy and its counterparts was sounded by the discovery of the "wet plate" process in England. Brady, quick to recognize that photography was growing out of swaddling clothes, kept abreast of the changes.

In 1856 he was joined by Alexander Gardner who brought with him the pro-

cess of enlarging. That year paper prints ranging up to 17" by 20" in size were introduced to Brady patrons as "Imperial" photographs. Society swarmed to the gallery for Imperials, some of which sold for seven hundred dollars apiece.

Brady photographed Lincoln on a number of occasions. His first portrait of Lincoln was made at the request of the Young Men's Republican Committee just before the Cooper Union speech. Lincoln

WALT WHITMAN, the poet. A portrait from the original wet plate negative made by Brady.





GENERAL ARMSTRONG CUSTER as he appeared toward the close of the war. A few years later Custer was killed by the Sioux in the battle of the "Little Big Horn."

presented a problem because he was too tall for the head-clamp or "immobilizer" to be of use until it was mounted on a small taborette table. The pictures Brady finally obtained, however, were so popular that Lincoln said later: "Brady and the Cooper Union speech made me President." In token of his appreciation, Lincoln gave Brady the chair he had occupied as Representative of Illinois. This chair became, in effect, the signature of a Brady picture and Lincoln posed in it for his first official photograph.

It was in Washington, after opening a gallery there and photographing a Presidential Inauguration for the first time in history, that Brady conceived the daring idea which was to mark the turning point of his career. As civil war became inevitable he decided to use a camera as a documentary instrument for recording battlefield history.

To test his idea he equipped two wagons as traveling darkrooms and joined McDowell's Army in the march on Centerville, Virginia. McDowell's Army was made up of volunteers from all the states

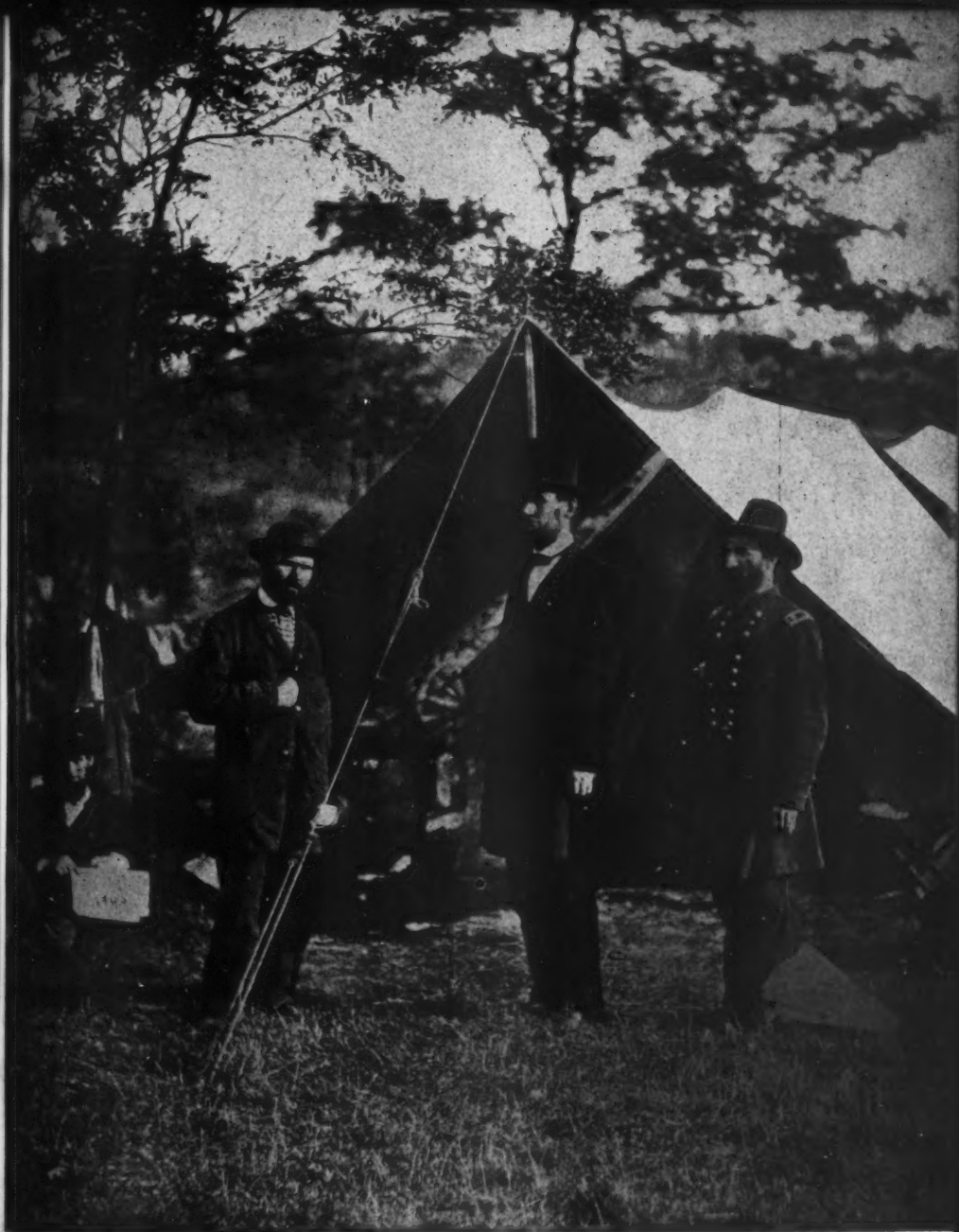
PENNSYLVANIA AVENUE was an unpaved thoroughfare lined with small shops during the Civil War. The Capital Building with its unfinished dome stands in the background.



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PRESIDENT LINCOLN, photographed by Brady at Sharpsburg in 1862. Allan Pinkerton, Secret Service Chief, (left) and Major General John A. McClernand (right) have assumed typical photographic poses of the period with their hands thrust inside their coats. In Brady's time all exposures were reckoned in terms of seconds.



GETTYSBURG BATTLEFIELD, photographed by T. H. O'Sullivan, a Brady cameraman. Here, as always, pompous politicians were conspicuous by their absence from the windrows of dead.

BURNSIDE'S BRIDGE across the Antietam. This photograph, with its Hollywood-like composition, was made by Brady after the Confederate Army repulsed Burnside's forces at the bridge.



that had responded to Lincoln's call, each regiment dressed according to its own conception of military attire. There were men in kilts, in bright red pantaloons, in gaiters and kepis, and in sports clothes. Many had never fired a rifle, much less loaded one.

Behind this fantastic army trailed senators, their wives, and civilians, carrying camp chairs and picnic baskets. Everyone was optimistic as the boisterous army sacked the village of Centerville. Portly politicians with Navy revolvers at their hips made pompous stump speeches—blissfully unaware that the Confederates had established new positions behind Bull Run creek and received reinforcements.

The outcome of the Battle of Bull Run and the frantic search for a scapegoat to blame for the demoralized rout of the Federal Army is well known. Not so well known is the fact that what silenced the buck-passers was Brady's photographs of the battle. In "fixing the cowards beyond a doubt," as the newspapers declared, Brady had proven once and for all the military value of the camera.

The success of his field test induced Brady to go against the advice of his friends and make expenditures which made his other investments seem trivial by comparison. He trained hand-picked crews of cameramen, supplied them with a variety of cameras, and sent them to the battlefronts in fully-equipped portable darkrooms. Throughout the remainder of the war his darkroom "Whatizzit Wagons" were on nearly every front. Those pictures not made by Brady himself were usually made under his direction and the stark realities of war were brought home to non-combatants with grim objectivity.

Brady's dream of becoming a historical photographer was realized—but at a price. Often under actual fire, nearly killed at Fredericksburg, he obtained his negatives at the cost of his health. After the war he was never able to revive his fortunes.

Yet, though one of the most fabulous figures of a fabulous era died in poverty, this much is certain: So long as quality and integrity remain the essence of historical photography, the credit line "Photographed by Brady" will be remembered.

LINCOLN'S FUNERAL PROCESSION. Brady's photographic record of the gaunt emancipator was complete. It began with Lincoln's Cooper Union speech, followed him through the Inauguration and bleak war years, and ended with this photograph from a rooftop overlooking Pennsylvania Avenue.



SCHERSCHEL AND THE STROBO

*Strob light is ideal for getting
action beautifully defined, says*

FRANK SCHERSCHEL

OLD TIME photographers like myself have a way of sticking their necks out and begging for the axe by sneering at new things. I should know; for years I took a ribbing from a friend for sneering at the first Leica camera he showed me. My turn at shoving him on the grill didn't come until he made the mistake of scoffing at the first flash bulbs sent over from Germany. Right now he is toasting to an exquisite brown—and all because flash bulbs have paved the way to a new kind of light that makes the phrase, "Hold it, please!" photographically archaic.

The new light, operating on the stroboscopic principle, is an electrical discharge through a gaseous tube. Ordinary 110

a.c. 60 cycle house current is raised to 2000 volts in a transformer, then changed to d.c. current in a rectifier and hoarded up in a capacitor. This energy is released through the gaseous tube by either pushing a button or tripping a contact on the shutter. The unit recharges every few seconds, and the tube is good for thousands of flashes.

I have used the Strob lights successfully on a variety of assignments including fashions, basketball, night polo games, football, swimming, animals, and portraits. Its best use is for multiple shots where action must be stopped. Three sessions with a black bear cub produced a set of pictures which were published by Simon & Schuster in a book called





"Tuffy." Two sittings (or rather runnings, as the bear was lively) were on a platform in a studio. One set of pictures was made in a small apartment where the power unit was placed in the center of the room and two patient assistants helped me follow the bear in his wanderings about the apartment.

Night polo's only problem was an electrical outlet for power, which was solved by a one hundred foot extension. The lights were placed in one corner of the field and covered an area of about 40 feet square. As most public places have a triple outlet including ground in their wall plugs, an extra plug was required.

The unit proved its superiority in covering a social gathering. At the main door of the meeting room two lights were placed facing the entrance, and one light was set up beyond the doorway for back-lighting. As the debutantes walked through the doorway they were photographed and

well-lighted pictures were the result. Strob light, in this case, had two advantages over flash bulb light. First, the time element. It would have taken a photographer about 15 seconds to change bulbs whereas it required only 6 seconds for the unit to recharge and be ready for the next picture. Second, the expense. Three bulbs would have been required for each picture—of which there were twenty-four. With Strob light, the same tubes were used over and over again.

Good fashion pictures by Strob light were made in a studio where photographs of clothes can be made to order for the publication desiring them. Trade magazines use low key lighting with deep shadows and crosslights for glamour effects. Newspapers require clear high key pictures that show off the clothes. Since women insist upon seeing buttons, shirring, pleats, and whatever else it takes to make a dress, Strob light is ideal for get-



HANK MARINO, former world champion.

THE SETUP for an electric-eye photo. (right)

WHEN THE BOWLER trips the shutter and light, he takes his own picture. (below)



ting action beautifully defined. Where a swirling skirt needs just a little movement to give a fashion picture the feeling of action, a photo flood will provide a slight ghost image in the necessary blurring.

One of the best features of this light is that it is of good quality. Kodachromes can be made without the use of a filter and the lights can be used on long extensions for angle lighting. When set up for use, the unit, operating every six seconds, is a time saver and simplifies the problems of a photographer to seeing that the camera is focused, the lens stopped



down, and the safety slide pulled out of its holder.

Let's take the unit on an assignment to shoot bowling pictures. First the unit is placed near the camera and the extension cord for the power is plugged into the wall and then the set. The glow lamp is fully illuminated denoting a.c. current. If only half the lamp glows it is a warning that the current is of the wrong type. Assuming the current is right, the two extension lights are plugged into the unit and fastened on two light stands. The unit switch is then tripped and the unit warms

up for twenty seconds and is ready to go. Another extension wire is run from a connection on the power unit directly to the camera shutter. Since built-in contact in the shutter trips the light, no battery case is needed to activate the light. The photographer can check his lighting by placing the bowler at the focusing point and testing the light visually. If the shadows are too severe, or the lighting too flat, he can alter the lights to suit his subject. If he wants to be fancy he can use a photoelectric eye and have the bowler trip the shutter and light and take his own picture.



THE POWER PACK and lights. The graphex shutter has a built-in contact. No battery case is needed.

There is one *must* in developing the negatives made with this light. The light while fast and brilliant is soft, due to reciprocity action on the film. (Look up reciprocity if you care to.) This requires that the film be developed fully 50% longer than normal for the type of film and developer you are using. Speed films and active developers such as DK-60a are recommended.

Most of the accompanying photographs and text in this article have to do with a Strobflash unit that operates on house current and has about the intensity of a No. 11 photoflash. On the way are three new units. The first of these will be

operated by a small wet cell battery weighing about nine pounds. The single light will have the intensity and power of a No. 5 photoflash. The second unit will be designed for shooting color or for large areas. This will have the light intensity of a No. 75 photoflash. The third unit will be a repetitive flash unit designed to permit the taking of sequence pictures either on one film or with a movie camera. By the time these units reach the market my doubting Thomas friend should be burned to a delectable crisp. As for me—well, I'll probably be back on the grill for some new faux pas. We old time boys are like that. . . .



AMERICAN CAVIAR

NO APRIL FOOL



by RUS ARNOLD, A. P. S. A.

A photographer's best friend is his capacity for self-criticism

EXPERIENCE, if I may coin an old phrase, is the best teacher. The trouble is that some of us are not the best pupils. We make no effort to learn from experience—neither our own, nor certainly the other fellow's.

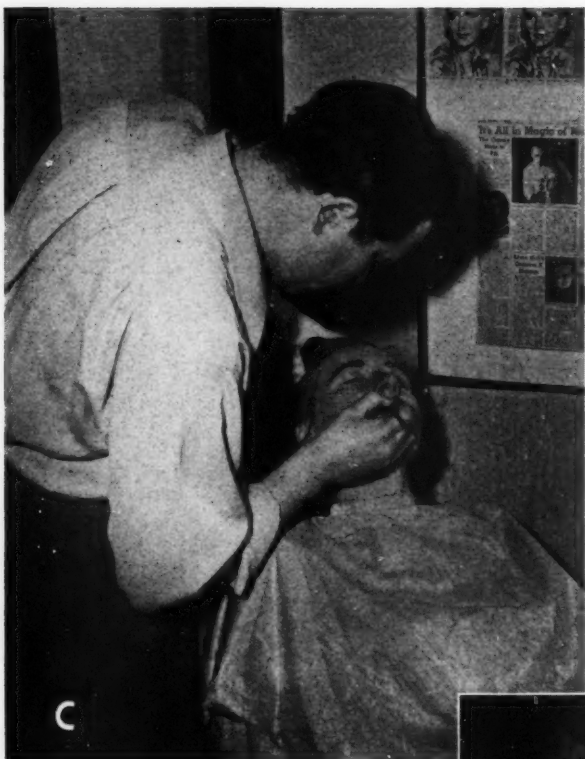
Did you ever print up all the negatives you shot on a particular idea, retire with them into the privacy of your own little corner, and indulge in a frank heart-to-heart talk? Running your own one-man print-criticism evening is a good way to learn, especially if you're not afraid to be not merely your best friend, but your severest critic.

On the next three pages we have some typical sets of prints, which I analyzed after I shot them. I have my opinion of them; we'll go into that on the fourth page following. But right now, as a test, and for the practice it will give you, I want you to pretend these are your pictures. You took each pair. Which of the pair do you prefer, and why? Jot down a criticism, and be specific as possible.

Don't limit yourself to the usual worn-out comments of the camera-club print critics. Don't let the old rules of composition and lighting fool you. **IT'S THE IDEA THAT COUNTS!**

BEING CRITICAL, what have you to say about the treatment of the subject matter in the two pictures opposite? Any comment concerning the composition? Which is a more effective picture, and why? Write these comments down; compare with those on page 40.





THREE COMPONENTS: the make-up man, his subject, and the newspaper clippings, were the ingredients in an attempt to dramatize the story of portrait make-up. Assuming you did both of these, which would you select, what judgment would you pass on each, now that you see the two prints face up in your hypo tray?

YOU WENT on a field trip with Harry Shigeta, F.P.S.A., than whom there is no better field-trip companion. So you tried to get a picture "for the archives," a picture which would tell the story of Shigeta giving his fellow photographers a pre-shooting refresher course on outdoor portraiture. Here are the two final prints opposite. Be critical now—what do you think of them?



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ANALYSIS

of preceding pictures

Now Rus Arnold, who produced the three sets of pictures you've just analyzed, gives us his judgment of them. Compare his comments with your own. Do this to your own prints regularly—it's easy, it's fun—and you'd be amazed how much you'll learn.

On page 41, Fig. A, the subject was told where to stand and where to look. In Fig. B, the subject was told what to do. The difference is the difference between a "composition" and a "picture," a shot



RUS ARNOLD frequently gets a big kick out of showing this print off, to show his mastery of dynamic symmetry or diagonal composition. Actually the camera was on the floor, and since it's a self portrait he had no idea at all what kind of composition he had. Even the amusing "fire escape" sign, frequently called the crowning touch in this picture, was accidental—he didn't even know it was there.

which shows a man posing for his picture in a diagonal composition (A) and a shot which tells a story of a man at work (B). The diagonal composition is fundamentally the same in both, but the basic approach, the relationship between photographer and subject, is different, and that difference is what makes, or breaks, the result.

On page 42, Fig. C can be analyzed as correct composition, yet it doesn't succeed. In Fig. D, an unorthodox V-shaped composition puts the emphasis on the center of interest, the hand-brush-lips unit, and everything else — the make-up man's steady left hand, his intent face, and the background newspaper layout, supports the theme, which the backlighting dramatizes and unifies. The one flaw is the brush, not easily recognized by the layman as a make-up tool. An article more easily recognized by the average person — a lip stick — would have been better. Photographed at 1/200 with multiple flash during an actual make-up job.

On page 43, Fig. F doesn't succeed, because there is no center of interest, and many of the elements are distracting. Fig. E, taken from another viewpoint, funnels toward the center of interest, Mr. Shigeta, and whips all other elements into shape as supporting items. Yet it would defy all but the most daring critic to fit it into any orthodox geometrical pattern of composition.

If you think your pictures are perfect you wouldn't have read this far. But on the other hand, if you think your pictures are worthless, you're kidding yourself. Your pictures are worth studying, provided you learn to analyze them critically, compare them with each other, and search out the idea that they fail or succeed in carrying through. Search for the cause (why did I make that picture?) and the effect (does the picture say what I hoped it would?) Alibis get you nowhere, but learning from your own mistakes keeps you on your toes.

The \$64 question is: How would you shoot that picture if you had a chance to do it over again?

Leo MacDonough, who was formerly Staff Photographer for the Toledo, Ohio, Museum of Art, tells of his experiments with a daguerreotypist's easel box and his conclusions on how daguerreotypes were tinted.



PERTAINING TO DAGUERREOTYPES

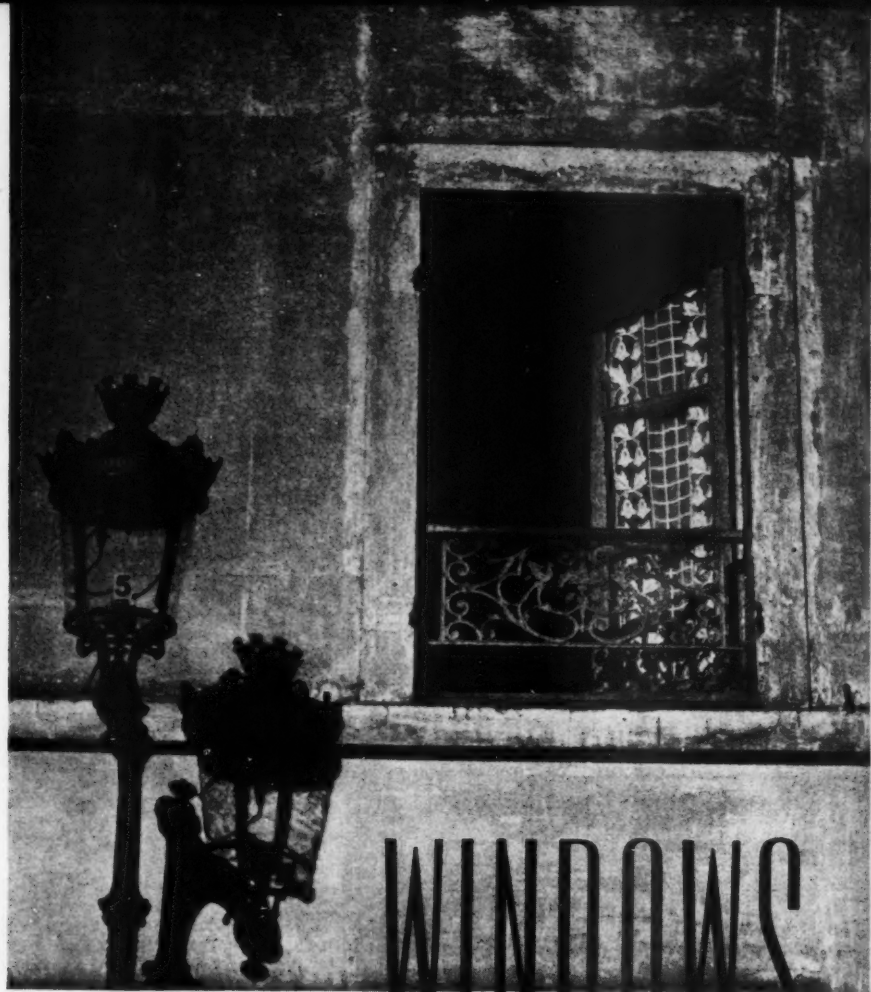
SOME TIME ago I ran across a daguerreotypist's easel-box. Having never heard of another of its kind, in all the years that I have been collecting daguerreotypes, I purchased the set.

The box is only $7\frac{1}{4} \times 4\frac{3}{4} \times 2\frac{1}{2}$ inches. It holds eight tiny glass vials, partly filled with powdered color; eight tiny porcelain mixing dishes set in a removable tray; and in the bottom of the box, under the tray, there were originally several small brushes, and pots of gold and silver. The cover is deep enough to hold a daguerreotype, and at the side of the box is a niche into which a tape (or chain) could be fastened so that the cover could be opened at a right angle and the artist could work conveniently—exactly like the painter's easel-box of today. The

little bottles still contain small amounts of powdered colors and represent the complete palette used in the middle 1800's.

After acquiring this set, I made a more thorough study of the art of tinting daguerreotypes, and again referred to a book in my collection, "The History and Practice of the Art of Photography, or the Production of Pictures through the Agency of Light," published by G. P. Putnam, New York, in 1849. The author, Henry H. Snelling, generously states in the sub-heading that this volume contains "all the instructions necessary for the complete practice of the daguerrean and photogenic art, both on metallic plates and on paper." One refers to it with a smile when the range of present day photography is known.

(Continued on page 92)



ANDRE KERTESZ

WINDOWS

FOR ALL THEY ARE WORTH

ONE of the oldest clichés in photography involves the use of a window to "frame" a picture. A field of snow framed in an icicle-hung window, a skyline composed through a porthole . . . you've seen thousands. Yet the activity around windows continues to be a popular subject for the picture maker, be he documentarian, salonist, advertising photographer, or Mr. Amateur himself.

Despite the triteness of the window-as-

a-frame idea, many photographers still use this device to cover up their lack of originality. But there is no need for anyone to be short of creative material. For a start there are church windows, factory windows, shop windows, and bay windows; round, square, mysterious, inviting or baleful, dingy or cheerful . . . in fact, a rich and exciting variety of windows for every taste. There is one New York photographer who even specializes in broken



WINDOWS are a livelihood for some men as shown by photographer N. Nelson Morris. Andre Kertesz pictures an undernourished tree against a New York sky—of windows

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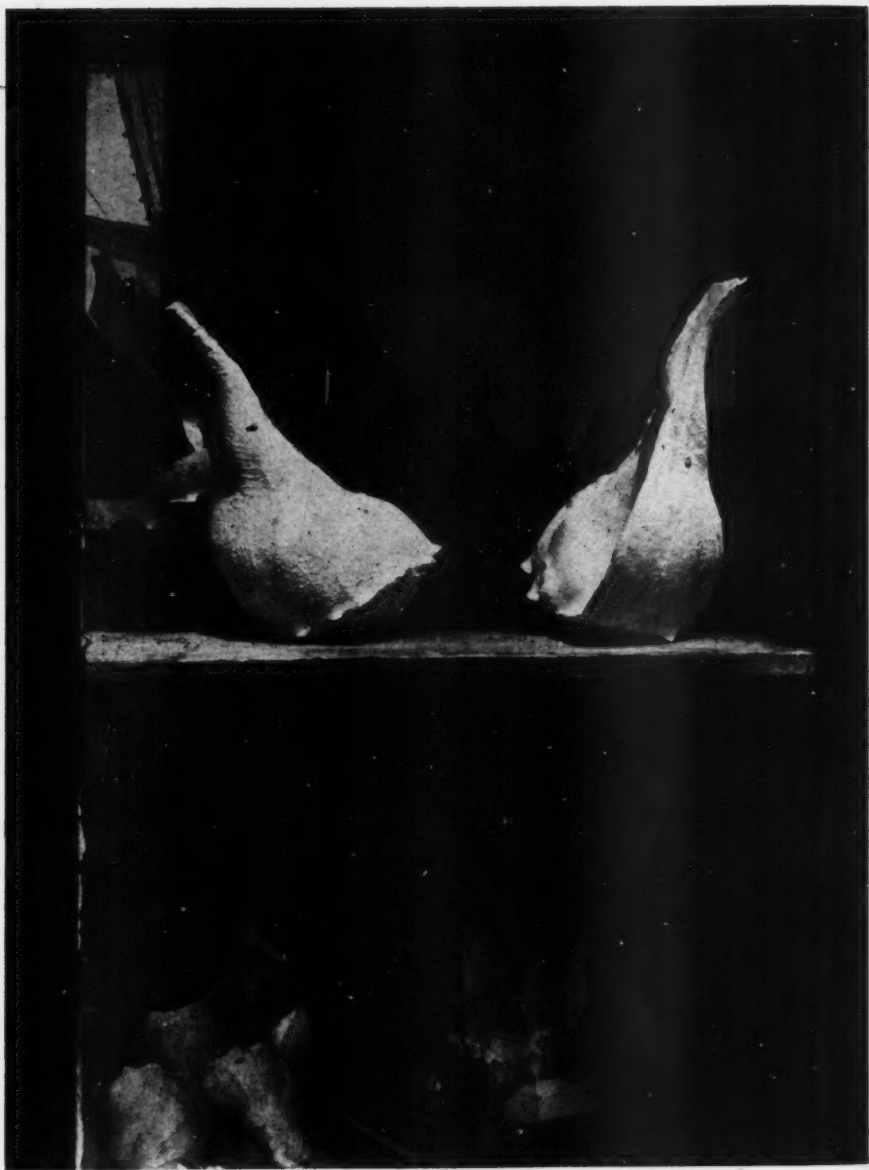
SOL LIBSOHN

windows, because he is fascinated by the abstract patterns in the smashed panes.

Employ a window to communicate a point of view. For instance, look at Joe Munroe's photograph of the silhouetted chair against the rich lace curtain. Aside from its aesthetic qualities it tells us something of the tastes and economic situation of the people living behind that window. Note Sol Libsohn's shot of a pair of feet sticking out of a truck window. The point Libsohn makes here may be trivial—he's saying that truck cabs are crowded quarters for catching forty winks—but his statement is fresh and diverting.

←MAXWELL FREDERIC COPLAN, F.P.G.

For the photographer who likes to solve technical and mechanical problems, windows offer many challenges. How to get rid of an objectionable glare is a major problem. Care must be taken in placing lights and in taking up the camera position. A pola-screen placed over the lens will take care of most flare; the exposure should be increased two times for pan and color films. If lights are being used, keep them well to the side to avoid hot spots on the glass. Reflectors may be equipped with tissue paper or sheer cloth to help diffuse the light. Some practice may be necessary before complete success in balancing indoor illumination with the



AARON SISKIND

A DOWN EAST WINDOW cluttered with shells, boat model, lamp, fishnet and paintings, displays true marine flavor. The reflection of fish shacks in the upper pane helps to make that half of the picture a composition by itself.

ARTHUR SASSE, International News photographer, made this picture of his mother on Mother's Day. The Panatomic film in the Speed Graphic was exposed for 1/5 sec. at F.4.5 using only the light from the oil lamp.



OUTSIDE LOOKING IN, but not quite as successful as the one above because of the additional light sources. See how shot improves by covering the right half of the picture.

CURTIS WAINSCOTT



INSIDE LOOKING OUT of a window always presents possibilities for spontaneous and candid shots. Parental hands help to restrain these kids as they watch a store window attraction.

ARTHUR LEIPZIG





TONI FRISSELL

brilliant outdoor light is achieved. Then, too, a small diaphragm opening on the larger cameras must be used to insure sufficient depth of field. Open windows—those without glass—present no particular problems, but one should beware of distortion when shooting at close range.

It requires only a little imagination to unlock the picture-making possibilities in windows, provided that you steer clear of the obvious and banal as represented by the window-as-a-frame school. Just remember that your pictures will communicate only as much thought as you put into them. If you have little to say, your pictures will reflect the barrenness of your imagination. But if you express a relationship between yourself and what's in front of, or in back of the window, (depending upon which way you are facing), you are on the way to creating a praiseworthy and significant photograph.

AARON SISKIND





JOE MUNROE

MUST we go formal, dear?

SAYS EDWARD BURKS



A glimpse of the pro-side of unorthodox portraiture

UNORTHODOX, or unconventional, portraiture raises two moot questions guaranteed to draw verbal ack ack from any disciple of the straight school of portraiture. First, when is a portrait not a portrait? Second, how far can a picture stray from conventional paths and still be classified as a portrait?

Unorthodox portraiture breaks cleanly away from simple headshots made against light backgrounds with routine lighting—and all the limitations thereof. Working on the theory that a subject's personality is strengthened and enhanced by unconventional posing and atmosphere, the maker of unorthodox portraits strives to capture a definite mood in his pictures—one which will stir an emotional response in the people who look at them.

If he succeeds he is likely to have a

striking picture—but is it a portrait? Well, that depends upon how you look at it. Take Sammy, the wistful young man with the soulful orbs in the title picture, for instance. The setting and pose were chosen to “set off” the natural aura of wistfulness which surrounds Sammy's personality. To my way of thinking, the static composition, the short tonal scale, and the “sparse” feeling in the picture's emotional content qualifies it for a portrait classification . . . no?

“East is East” breaks a fundamental rule of portraiture by having two people looking in opposite directions. The idea here was to pose two people of entirely different backgrounds in such a way as to emphasize their differences, yet retain in their facial expressions the likable human qualities common to all races.

Do the dual moods reflected in the picture, to say nothing of its composition, remove it completely from the category of portraiture, orthodox or otherwise? If a portrait, to be classified as such, must ad-

here to set rules and be a studious imitation of an oil or water color painting, they do. But to me, the camera has risen above the role of a mere copying tool. If the water-color that resembles an oil painting

EDWARD BURKS squirms in anguish when faced with the task of describing his work in minute detail, or explaining what it is about some people that inspires him to single them out for unorthodox portraiture. "Sometimes I am intrigued by a strange location or peculiar lighting," says he. "More often it is the personality of the subject himself that becomes the deciding factor. Why do such conceptions arise as a reaction to certain people? Ah! Why does grass turn green? Why is alum bitter?"

EAST IS EAST—



is a poor water-color; if the etching that loses its crisp line detail and resembles an oil painting is a poor etching—why isn't the photograph that deliberately imitates some other medium of graphic expression a dud also?

I like to think that "Portrait of My Wife" is one of my best. This shot was inspired by the Buddha flower pot and the contrast panel effects of lights and darks, and was made on the spur of the moment by the use of diffused daylight only. The statue's head adds unusual composition to the picture without sidetracking interest from the subject and her mood.

"Spatial Arrangement" is a case of

spotting an unusual location several days ahead of time, finding a victim (in this case Dick Ham, who did a fine photographic job for the Signal Corp on the Normandy beachhead) and shooting a full-length shot through the courtesy of "Gamma Infinity." The setting was a small enclosed storeroom with dim, flat light and the peeling paint and upright stack of lathes helped to emphasize the full-length figure by subdued repetition—yet without distraction.

Call them what you like—portraits, record shots, or enigmas in biomide—the acid test of a good photograph is to capture and retain interest. If they do that, does the classification really matter?

PORTRAIT OF MY WIFE



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THE CHICAGO FLOOD

By Peter Koch

Avanche of entries in Nature Picture Exhibit

THE GLASSY EYES of Carl Akeley's elephants, standing guard in Stanley Field Hall, seemed more brilliant as a flood of 2000 entries swamped judges of the First International Chicago Exhibit of Natural Photography. Will the elephants remember? If not, then you must believe the five man jury that spent twelve hours viewing entries will. The entire membership (12) of the Chicago Nature Camera Club and the staff of the Chicago Natural History Museum now realize that this exhibit, like the elephant, is a big job, and they won't forget it. Then believe me, too, it was a job well done.

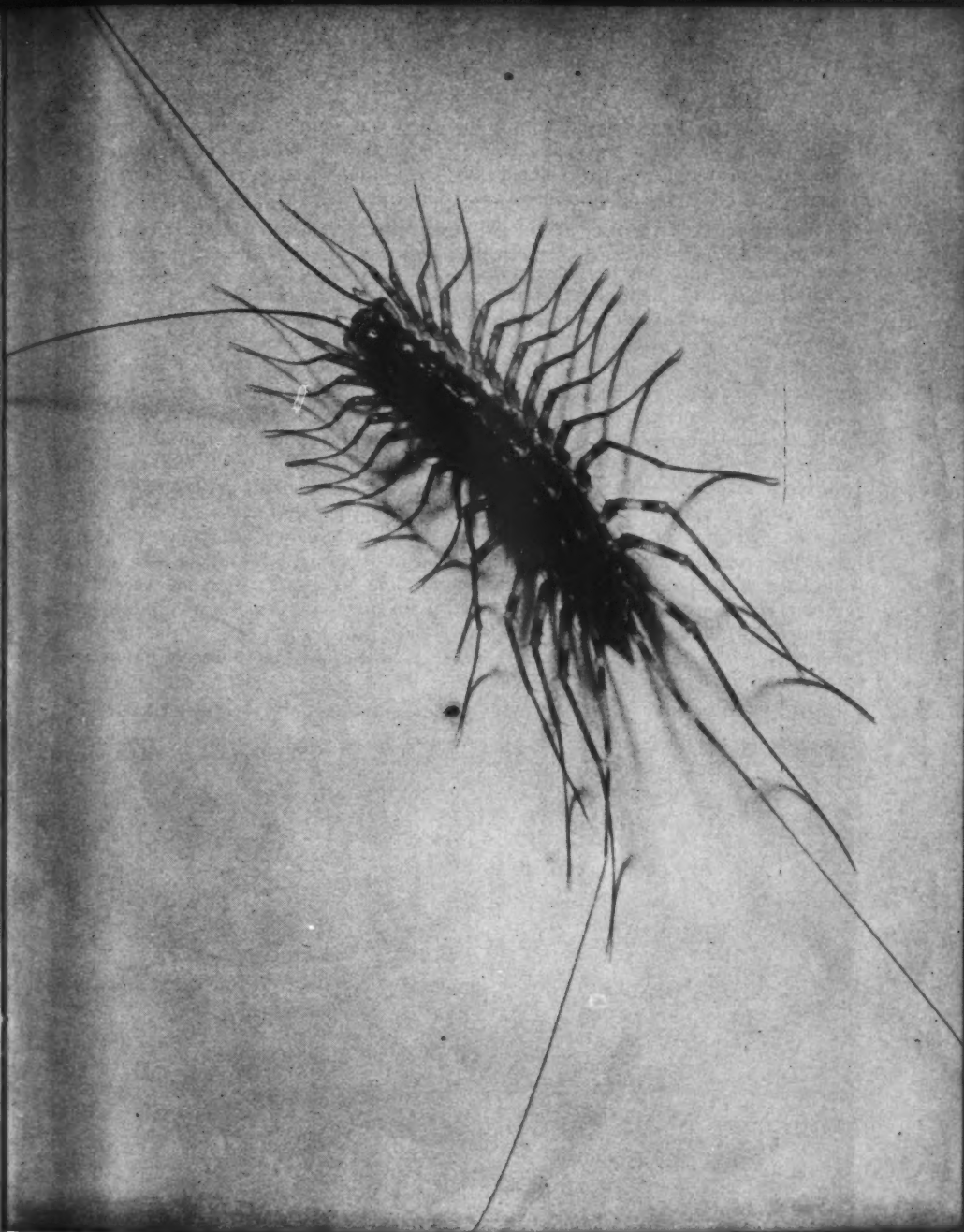
Most gratifying was the work of the jury!

Pictorial photography with its half century of salons has, in its time, established certain fixed ideals and standards used in measuring and comparing values. In nature photography things are different. No adequate yardstick has ever been evolved from the exhibition of nature pictures in pictorial salons. To be hung at all they had to conform to traditional pictorial standards, with little more to hope for than to be hung near the winners. They were the goats that mingled with the high-brow flock. This is not meant disparagingly. It is only logical that pictorial salons should develop lines divergent from the ultimate goal of every serious photographer. He deals with factual representations more than the aesthetic or impressionistic. Garish distortion to add dramatic quality, control and photographic tricks are available to him in a

limited degree. His pictures must be solid, forthright presentations, avoiding above all else the cry of "phoney". Nature pictures with their peculiar problems, requirements and objectives have never been given a chance under conditions imposed by pictorial salons. Protestations were looked upon with askance and labeled sour grapes.

The hundreds of photographers submitting prints to this show, and the thousands that will submit prints in the future must appreciate the work of the jury that sat in judgment. They did more than select the winners and qualifying prints. Point by point through long hours in the heat of discussion an adequate yardstick was forged and the first one it has been my pleasure to see applied to nature pictures.

Thousands of people saw the selected prints in Stanley Field Hall of the Chicago Natural History Museum, between January 28th and February 28th. Visitors encouraged and inspired were moved to action. Their own work will be entered in future exhibits. They will learn the tricks of the trade, the use of photography blinds and feeding stations. Patience will be developed in swaying treetops or steady nerves on narrow ledges of rugged mountains or on cliffs overhanging the sea, awaiting there eagerly the split second chance of recording the sweep of powerful pinions. They will study the cunning of predatory animals and use that knowledge when "camera stalking" moose, elk and mountain goats. They will record the majesty of these wild creatures. Some will



CENTIPEDE Family Scutigerae. This picture by H. J. Ensenberger was made from a live model—no anesthetic was used. Generally called the "Thousand Legger" this insect comes complete with the following standard equip-

ment: compound eyes, long feelers or antennae, eight shield-shaped sections along the back and fifteen pairs of legs. The feelers and last pair of legs are longer than the body. Breathing is by means of air tubes or tracheae.

go far afield on long delayed trips. In every part of the world every conceivable kind of a camera will be pointed by owners stealthily creeping on unsuspecting creatures, exposing their private lives. Dutchman's Breeches raising their quaint little bloomers early this spring may find a camera pointed in their direction instead of toward the pink panties of the stripper in Sloppy Pop's night club. Wildlife and nightlife will take on a different and more healthful meaning. Fields, gardens and backyards will be explored. Then at last when sensitive fingers hold wet negatives to the light, eyes will brighten, and the words "it is good" will fall on the still night air. The fruits of this labor can now be sent to a Nature Picture Salon. Here the problems of the field, the unique character of the subject and the photographic excellence will be compared and measured with understanding and appreciation. The formula applied in Chi-

cago was simple; the first step toward a better understanding of our common goal.

A nature picture must impart specific information as the *who* or *what* is illustrated, with a simple and direct explanation of *when*, *where* or *how*. The picture must have impact of sufficient power to attract attention and having gained an audience tell a well arranged story. The pictorial treatment must be compatible with the character of the subject. Furthermore, the person viewing the print should be impressed to the point of responding with an inward exclamation an *AH! OH!* or *IS THAT SO!* The weak and ineffectual invariably get the *SO WHAT!* By applying the tenets of this concept nature pictures will accomplish their combined scientific, educational and pictorial mission. They can function beyond the point of serving a decorative purpose.

For the record, this is the jury that served the Chicago Salon and nature pho-

COMMUNISTIC LIVING

(Ruddy duck egg in a bittern nest)

MARTIN BOVEY, JR.





MASS PRODUCTION

F. C. WILLIAM

tographers so well. Karl P. Schmidt, chief curator of zoology; Dr. Paul O. McGrew, acting chief curator of geology, both of the Museum staff; James H. Burdett, Chicago Horticultural Society, Burton D. Holley, A.P.S.A. and L. H. Longwell, two experienced pictorial photographers. Louise K. Broman, of the Chicago Nature

Camera Club was salon secretary and John Millar, Asst. Museum Director served in behalf of the Chicago Natural History Museum. The exhibition was conducted in accordance with the recommendations of the Photographic Society of America, which has within its membership a Nature Division.

Snitching on the kibitzers should not be done. But emphatic statements, concerning every phase of the show, were delivered with characteristic finality. This is a democratic, unofficial official activity that cannot be ignored or passed over lightly. Top billing is given the discussion concerning the classification of entries. The Chicago groupings were not too good. It was thought that pictures presenting the same general problems to the photographer should fall in one classification. For instance, still subjects permitting the photographer a considerable amount of time and handling should be placed in one inanimate group. Animate subjects like birds, animals, etc., naturally go together in another group. The problem of photographing animal tracks is more like that of picturing flowers than the animal that made it. Keeping that thought uppermost, the following reclassification has been worked out.

A separate class for series sequence pictures is desirable. Single prints competing with more than one print on a mount enjoy a pictorial advantage. This is unfair. The growing use of strobo and speed lamps will bring to salons an increasing number of sequence and series



CACTUS BLOOMS

H. J. ENSENBERGER



HEN AND CHICKENS

EDWARD C. CROSSETT, F.R.P.S.



OSPREY, MAINE

ELIOT PORTER

entries. Only separate classification will ease the work of judging and encourage competition.

- A. INANIMATE SUBJECTS.
Flowers, trees, tracks, etc.
- B. ANIMATE SUBJECTS.
Free and wild animals, birds, insects, etc.
- C. PETS OR CAPTIVE SUBJECTS.
Animals, birds, insects, etc.
- D. SCENERY.
Emphasis on natural phenomena.
- E. SEQUENCE AND SERIES DISPLAYS.
Above subjects . . . prints on one card.

Anthropology, ethnological and archaeological pictures provided a separate class in

Chicago but drew very few entries. The question was raised whether this group should again be continued in a nature picture exhibit. Well, maybe not, but a charitable feeling prevailed.

There were numerous suggestions concerning the reclassifications of insects. Some insects are easily controlled and others are impossible wild animals. Placing them on the same footing with animals and birds is the only thing that will do. That is shown above. It gives the photographer a chance to select either B or C, depending on which applies.

Don't get the idea that everyone heartily approved prints selected. There were many differing opinions. Perhaps everyone had a different choice, and gave reasons for it. In the following I merely state my own opinion.

(Continued on page 144)



DESERT SENTINELS

CARLE R. FRITH

TABLE TOP DELUXE

By J. Clarence McCarthy

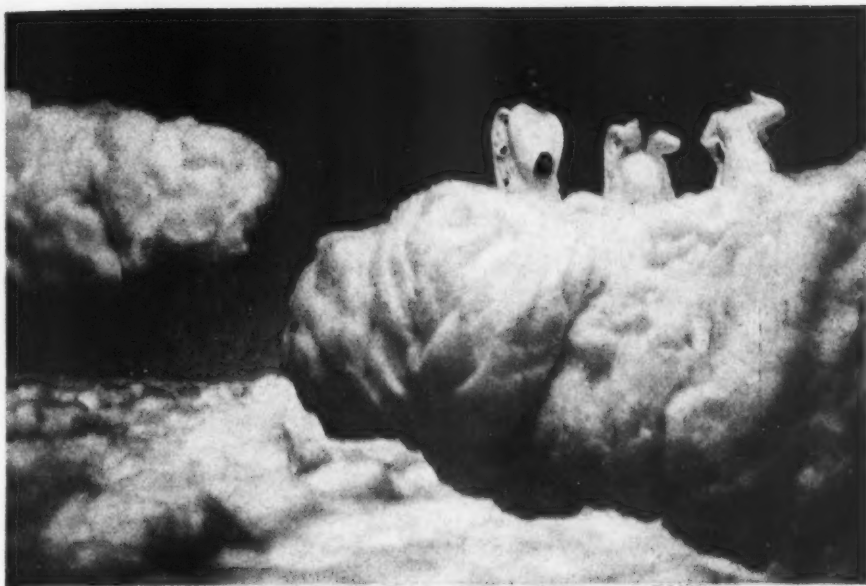
COLOR alone doesn't spell the difference between an ordinary "standard" tabletop photograph and a "deluxe" tabletop. The main difference is that a deluxe tabletop goes on from where the standard tabletop ends. In other words, though the miniature props and stage settings may be the same for both, the thing that changes a standard tabletop into a deluxe version is the addition of another color scene—this one projected on a background scene.

Let me say at the outset, I'm not presenting this technique as a brand new idea, although I know of no other amateur worker who has done exactly the same thing in color. The basic principle has long been used in Hollywood; but out there they have a million dollars worth of equipment at their disposal. If I can lay any claim to originality, it would rest on the accomplishment of reducing the whole proposition to a basis where it can be mastered by the average advanced amateur, largely with the equipment he has, or can readily get. Moreover, he need not be a prodigy or a master craftsman to turn out good deluxe tabletops. I'm neither a finished designer nor a whiz with tools—and only a passably good photographer. But speaking from firsthand experience, I can guarantee that deluxe tabletops are not beyond the capabilities of the amateur who knows a little something about composition, perspective,

lighting, and color—and who is willing to learn a lot more. You'll find ways and means of compensating for any shortcomings through buying what you can't make and getting skilled help when needed.

At the risk of discouraging a few disciples of shutters-clickus, there are two things I want to make clear from the start. First, in tackling tabletops deluxe you are apt to spoil considerable color film before you get the bugs ironed out of your technique. Second, if you expect good results, you'll have to have reasonably good equipment. Yes, I know! this is sacrilege and I'll be picketed by Local Number 10 of "how-to-do-it-with-nothing" authors. All the same, just any "box" camera fitted with a close-up attachment made from grandma's spectacle lenses, won't do. Nor can anyone make worthwhile deluxe tabletops in a Pullman apartment where he has to sit in the kitchen sink to shoot a set rigged up across the bathtub. Plenty of elbow room is a *must* in making deluxe tabletops.

If money is no object, you have a fine choice of cameras to choose from. Or so they tell me. Otherwise, since you will be working in color, you'll probably want a 35mm. job. The construction must be such that you can reset the shutter without transporting the film, and it goes without saying that the lens should be color corrected to a reasonable degree. It is optional whether or not you use a reflex type



camera. I use a Kine-Exakta with an Exaktar F3.5 two-inch lens. The short focal length and broad depth of field have proven very satisfactory for this kind of work.

Ideas for unusual tabletop scenes are a dime a dozen if you have a touch of imagination and a sense of the dramatic. In books, movies, magazines, even in comic pages, you'll find more fragmentary suggestions than you'll ever have the time to develop. Naturally you'll never lift an idea bodily; you'll simply adapt and combine. Somewhere in your browsing for instance, you may be struck with the magnificent proportions of a modern window. Days later, in a fashion magazine, your eye catches the effectiveness of a pert gingham gal posed in a cottage window. Then over your coffee one morning you recall a night scene you took in Chicago on your last vacation. Presto! Suddenly you visualize a sophisticated bit of femininity gazing out through a spacious window at a blaze of city lights . . . and your set is planned.

The next step is to get your idea down on paper. If you have been provident and

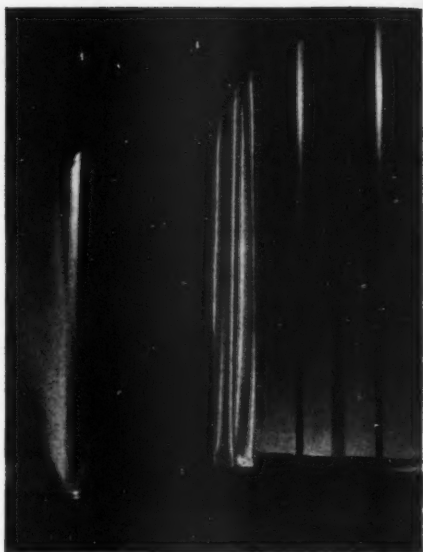
clipped the pictures that struck your fancy, this won't be too difficult. The reason for making a sketch is that you will have to improvise, combine and simplify, for the



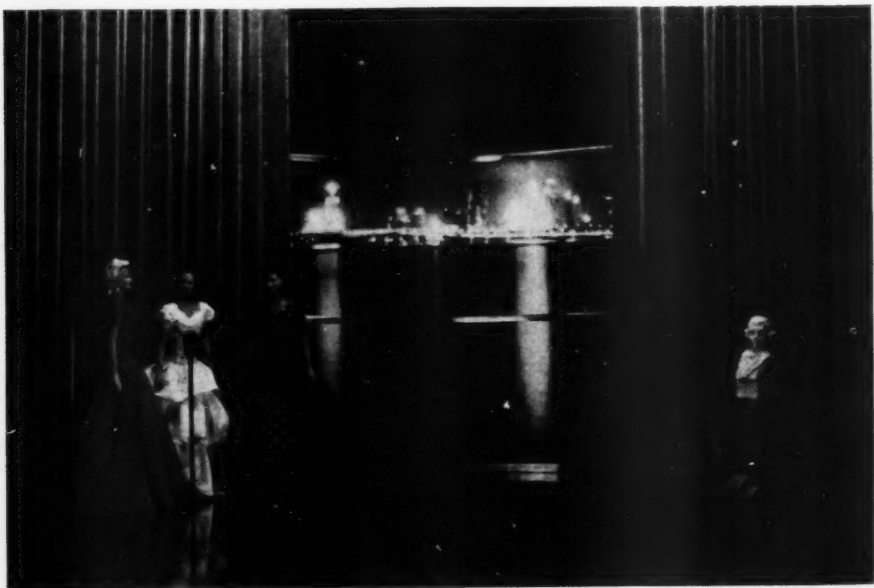
cold hard fact is that eventually your Tom Thumb set must be constructed from the materials available to you. The sketch needn't be fancy; most of mine would make a psychiatrist look at me twice. Nevertheless they serve their purpose and I can get an idea of the relative sizes of objects and how they compose.

If you are blessed with the collector's instinct, gathering props for the miniature set will be right down your alley. Dolls, there are by the millions; figurines, manikins, puppets, statues—usually everything but what you want. A few display houses make dolls other than the infantile, variety, and once in a thousand times you'll find what you are looking for in a gift shop. But as friend to friend, be prepared to dig for your models. Deep.

Costuming your characters isn't quite as tough as finding them. If it is period costumes you want, you can consult old prints or library books for the styles of the times. If it's modern costumes you need, try the fashion pages of women's magazines. After selecting a style and choosing suitable material, find a relative or friend who is handy with a needle, (a sewing



needle.) Friendship failing, there are professional dressmakers, and in most large towns, regular doll "hospitals." If you are sufficiently tenacious, there is always a way. I once got a bang-up hair-do on a



doll by taking her to a beauty parlor.

Miniature furniture and knick-knacks can often be obtained at five-and-dime stores, or in exclusive shops catering to the wants of people who go in for "miniatura." Sometimes the ready-dressed figures and miniature furniture you find in these shops will inspire their own scene. This was the case with the two little colored boys on the MINICAM cover whom I found shuffling around a dime-store counter.

If your imagination gets out of hand, you are likely to wind up with a list of props that have to be made to order. My advice is that you go easy on such lists—they can be embarrassing. While planning the western scene, for instance, I decided that nothing would photograph like rock quite as well as actual rock. So, being a man of action, I made a small-scale sketch of two pieces of rock and trotted off to a shop where rocks are cut to order for headstones. Giving the sketches to the proprietor, I explained that I would be out of town for awhile and he could put the finished masterpieces on my cellar worktable when they were ready. That was two years ago; now I know more about rocks. They are still in my cellar. They weigh six hundred pounds.

The next best thing to having a studio in which to work is to have a room somewhere that you can call your own. By your own, I mean a place where you can drop your work when you must, and find things just as you left them when you return. Such facilities will save plenty of wear and tear on family relationships. Two or three pounds of garden loam falling from a miniature landscape set isn't likely to benefit a rug, nor is tonal alteration of wall paper (in spots) from the residue of a spray gun apt to make your wife ecstatic with joy. Furthermore, after spending countless hours constructing, arranging, lighting and fussing over a set, you are a surer photographer and a better gambler than I am if you can bear to "strike" the set before you get your transparencies back from the film makers. That takes a week or more.

For most of my sets I use an area of approximately four square feet on a table sturdy enough to avoid vibrations. This area is covered with black linoleum, and the whole set is far enough away from the walls to provide plenty of room for lighting fixtures and photographing. Overhead, about seven feet from the floor, are wooden strips for suspending top lights and gelatin frames. At the back of the set is one of the indispensable and controlling pieces of equipment—the translucent projection screen.

To get the best results, a projection screen must have certain definite characteristics. Perhaps the most important of these is a high-transmission factor. Even with a 300 watt projector at distances of not more than four to ten feet, loss of intensity through the screen was considerable in the accompanying illustrations. Brilliancy of color, of course, is in direct ratio to the intensity of the transmitted light.

Uniform diffusion is another desirable quality. While some workers in black-and-white recommend tracing cloth and celluloid, my experience has been that thin materials such as these often show some indication of a hot-spot from the projector. Care must be taken to select a material that will pass all neutral colors. This is highly important since your backgrounds must appear on the camera side of the screen for re-photographing. After a great deal of experimenting I found a white plastic, known to the trade as Insurock which seems better adapted to this work than any other nominally priced material. I have purposely avoided etched or frosted glass because of its weight and the danger of cracking if bumped.

My screen is a 4x5 foot rectangle 1/16th of an inch thick which, though relatively satisfactory, does not filter some of the blue as well as it might. Now that the war is over, I plan to experiment with some of the newer plastics in search of one which will transmit all colors uniformly.

Since the screen must be blacked out during the exposure for the foreground in

order that the area of film on which the background is to appear will not look pre-exposed, I have rigged up a device to take care of this without jarring the set between exposures. It consists simply of a black velvet curtain on a roller actuated by pull ropes. The principle is exactly the same as that used for large porch screens, and the ends of the pull ropes are arranged through a system of pulleys so as to be within easy reach from the camera position. This permits raising or lowering the curtain without stumbling through a maze of lights and wires, which, if kicked over, could ruin a whole evening's work.

One of the most fascinating aspects of tabletop photography in color is the lighting of the sets. No two sets are lighted the same—each presents such problems peculiar to itself that a discussion of lighting must at best be a generalization. In the course of my own work I have broken almost every rule in Eastman's excellent books on Kodachrome, and have used everything from the recommended lamps down to a three-watt bulb wrapped in orange cellophane. Naturally there were failures and I've paid for such a "jag" of color film that E. K. shouldn't mind too much my disregard for their sacred cows—but here and there I've got the results I wanted.

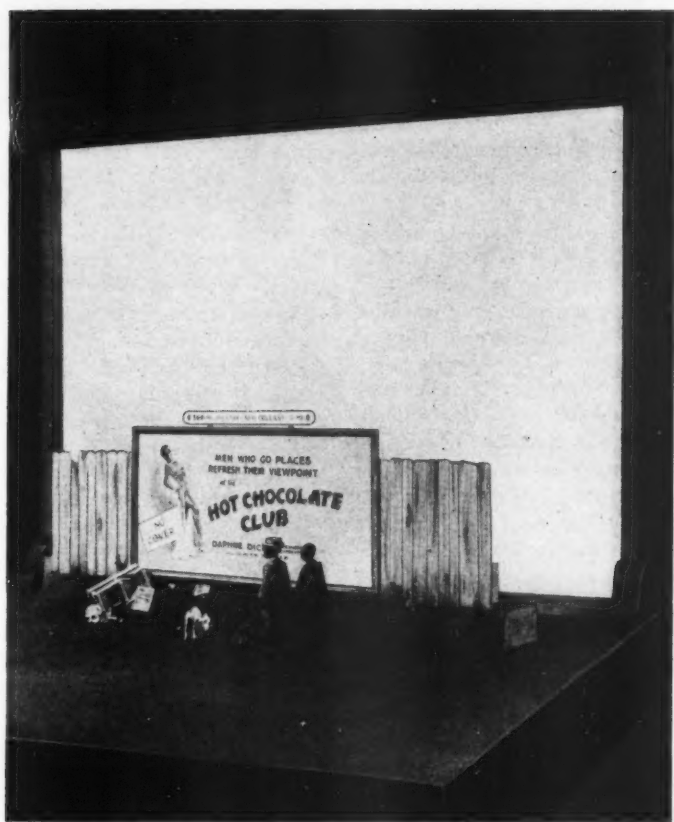
With a maximum area of four square feet to be lighted on a set, two No. 2 photofloods at three or four feet will approximate the sunniest day California can produce. You can, however, have too much of a good thing. Supposing, for instance, you have a set with dark floors and drapery, and a mannikin with light blonde hair and delicate flesh tones. With enough light for the drapery delivered from the front and sides, you wash out the hair and flesh tones. Reduce the light, and your dark areas will be under-exposed. Try to direct your lights selectively, and you acquire a real headache. The rub is that you are trying to work on a small area with relatively large lights which have a wide spread. When you have enough on the drapes (a matter of a few

inches behind the figure) they are usually "slopping" over excessively on the mannikin. When you move the lights to remedy the situation, you have a partial eclipse of the figure. With black-and-white film you can resort to painting in with small lights, even flashlights; with color film, nix! The smaller lights lack the correct color temperature.

In predicaments of this sort, I have found overhead lighting to be the most practical for basic illumination. Depending upon the circumstances, two, three, or four No. 1 photofloods may be the answer. I hang a frame between the lights and the set to which diffusing screens (to be discussed later) can be attached. The frame can be adjusted to various angles, and I generally bring it forward a little and adjust it at a slight angle facing the set. For fill-ins to catch the faces and other objects in shadow from the overhead light, I use No. 1 photofloods direct or diffused. Should the front and/or side lights prove too "hot" even when diffused, you can always bounce them off a reflector.

Even with this basic lighting set-up, the chances are ten to one that you'll need an additional touch here and there. This is especially true with manikins where you need small, concentrated areas of light of the right color temperature. By the simple expedient of cutting square or round holes in slide masks and covering them with Wratten Gelatine Series 78B, and using them with standard 150 and 300 watt projectors, I have been able to get miniature spots of assorted shapes and sizes. The intensity can be varied at will by distance; diffusion is obtained by throwing the lens out of focus.

White light is fine for certain types of sets, but if you yearn to mix a little romance with your photography (advised only with inanimate models), filters are your answer. Photographically, I have found no great difference between filters made of cellophane and theatrical gelatin except that gelatin affords richer shades of color. Generally speaking, colored filters can be used with almost any type of lamp.



THE COVER PICTURE SETUP. The table is four feet wide; the figures are six inches high. The velvet curtain is rolled to the top of the plastic screen for making an exposure with a projected color background. For making the foreground exposure, the velvet curtain is lowered by means of pulleys.

Whatever the spectral curve of the "white" source, the filters will comb out all but the very narrow band you want. Equipped with identical filters there will be little noticeable difference, except for intensity, in the light furnished by a 500-watt flood, a 150-watt spot, and a 150-watt display lamp. This is a decided advantage inasmuch as the smaller spots permit a more selective distribution of light over the set.

Before leaving the subject of lighting, let me add one more thought. Don't be too concerned about the directional

quality of your lighting. If the set is of a nature that you can give it realistic lighting and have every last shadow in the proper place, so much the better. But since you can under no circumstances light from the back of the set because of the screen, certain backgrounds will have definite limitations. Accept them. You are not, after all, attempting to create pictorial masterpieces; if, by any chance, you have such ambitions, you should hire out to a large studio where the sky is the limit on money and equipment. Though careless or "sloppy" lighting is inexcusable, the

goal to work toward is pleasing and unusual effects rather than technically correct renditions of lighting as found on the canvasses of the old masters. Endless patience, care, and good judgement will overcome most lighting obstacles in creating the illusion of space, substance, and reality.

To my way of thinking, the business of photographing the set is the most interesting part of all. Barring the possibility of your being either a wizard, or easily satisfied, you'll have retakes. You'll have to guess at the background exposure; even with a 300-watt projector, I've never been able to meter the relatively feeble image on the screen. But though your guessing will improve with experience, it is doubtful if you'll ever find two slides that photograph exactly the same regardless of apparent similarity in their appearance and brilliancy.

The distance between the projector and the screen will vary with the size of the projected image and the focal length of the lens in your projector. Be sure to allow plenty of room for moving the projector far enough away from the set to produce a background on the screen the right size. Having to move a set once everything is arranged is not conducive to polite language. Short focal length lenses will enable you to project closer to the screen, but though frequently useful, they also have disadvantages. I have been fortunate in picking up used 2" and 4" lenses to supplement the 5½" lens which came with my projector. All three have come in handy on various occasions.

As far as I have been able to tell, it makes no difference whether you shoot the background first or last. Out of habit I usually expose the foreground first. If you follow this order, you will drop the black curtain over the screen, extinguish all extraneous room lights, and "kick-in" for the set.

The foreground exposure can be determined by metering. To get depth of field and bring the background into focus, it is well to use a medium to small stop for

both exposures. When the foreground exposure has been made, care must be taken not to jar the camera in resetting the shutter and diaphragm for the background exposure. Extreme care must also be taken not to jar the set or projector in raising the curtain, "killing" the front lights, and exposing for the background. To simplify matters I have the switches for both the front lights and projector in a convenient location well away from the table.

As mentioned before, there just isn't any formulae for computing exposures for slide backgrounds. Each slide is individual unto itself and the proper exposure for it will depend upon such factors as density, the wattage of the projector, the distance between the projector and the screen, and—well, this gives you the general idea. If you keep a careful record of the pertinent data on each exposure, you will soon begin to hit upon the right combinations. I have a dime-store record book in which I sketch a rough diagram of each set and notes on lighting, filters, meter readings, and exposures used. When the transparencies are returned, I alter the lighting and exposures in accordance with the results obtained and—when necessary—shoot the scene over again.

Because of space limitations it has been necessary to omit from this article many of the minor details pertaining to this fascinating hobby. It is earnestly hoped however, that from the foregoing you have gotten sufficient information to start you on the road. Some day if I can find time I hope to do a book on the subject. In the meantime if you are of average intelligence, which is my speed, and have persistence, you can learn just as I did. It's a grand game and if you're a wee bit inclined to make your hobby pay, its just possible you may find the "darned thing" has commercial applications. I've already found it has cover potentialities, and I believe it might be used economically for fashion illustration as well. But even if you never make a cent you'll have a lot of fun discovering what a whiz of a photographer you are. Or vice versa.

Kodak



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FROM THE standpoint of practical results, the history of color photography begins with Kodak's program aimed at making full-color pictures a part of our daily lives.

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- 2 Kodak Minicolor Prints ... from miniature Kodachrome transparencies
- 3 Kodachrome movies ... with an 8mm. or 16mm. movie camera
- 4 Kodavachrome Prints ... big ones from "stills" on Kodachrome sheet film
- 5 Kodacolor snapshots on paper ... with an ordinary roll-film camera

BULLETINS

NEWS OF KODAK PLANS AND PRODUCTS

New Developer—Kodak is now supplying a new developer for contact and rapid enlarging papers—Kodak Dektol—which has four outstanding points of superiority over developers heretofore available.

Dektol's particular virtues are: much greater print capacity and 50 per cent better keeping quality in the tray than other paper developers of similar type; unusual freedom from muddiness, sludge, precipitation, and discoloration throughout its normal life; and a development rate which does not slow down appreciably with use.

Along with these advantageous features, Dektol yields the same high print quality as other Kodak paper developers; has the same simplicity and convenience in preparing the solution; and costs no more. It is particularly designed for use with Velox, Azo, Kodabromide, Royal Bromide, and Ad-Type papers.

Dektol is also recommended for rapid processing of press films such as Kodak Super Ortho-Press Film, Super Panchro-Press Film, Type B, and Super Panchro-Press Film, Sports Type; and Kodak Super Ortho-Press and Super Panchro-Press Plates.

Distribution of Dektol is being accomplished rapidly; and while it may not yet be on sale at all

points in all sizes, it eventually will be—in dry, ready-to-mix form to make one gallon or one-half gallon of solution.

Finger-tip Reducer—Tucked away in the files, most of us have a sprinkling of hard-to-print negatives—good shots, but a bit dense in the highlights, so that they require considerable "burning-in" during printing.

For many such shots, Kodak Abrasive Reducer is definitely



the answer. It's a microscopically fine abrasive paste. Just dab a finger tip into it, and rub the dense area of the negative until it's reduced to the point you wish. For reducing very small areas, a tuft of cotton on the end of a matchstick or orange stick takes the place of the finger tip, and works beautifully.

One of the best features of the reducer is that you can see exactly how far you've gone at any time—there's no guesswork. All in all, it's mighty handy stuff. In half-ounce jars, holding enough for a long, long time, it retails for 50 cents.

Styrene-coated—The new Kodak Darkroom Aprons, you'll find, are definitely superior. They are styrene-coated instead of rubber-coated. The difference will be noted in the greater flexibility

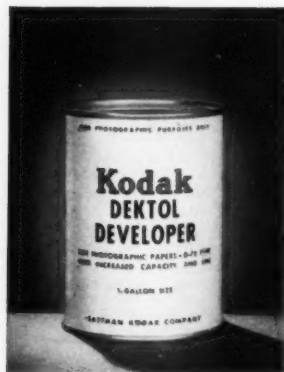
of the material and in its freedom from cracks. Furnished in two sizes, 29 x 35 inches and 35 x 45 inches, and in either olive drab or black. The prices are, respectively, \$1.60 and \$1.75.

Softer Sunshine—The sparkle of sunshine is just as pleasing in color shots as in black-and-white. However, harsh contrast is an enemy to perfect color—especially in close-ups—and direct sun under a clear sky tends to be contrasty. Furthermore, a clear, deep blue sky reflects only blue light into the shadow areas of a scene—and that tends to mix too much blue into the shadow colors.

For close-ups and medium-range shots, which are all that require corrective action, the cures are simple. A new 8-page Kodak pamphlet covers the subject in full. Its title, "Supplementary Flash for Outdoor Color Pictures," is less inclusive than its text; techniques of using reflectors, and settings that provide natural shadow illumination, are also included. The use of single blue flash bulbs, at various distances, is described; and a simple table tells how to use one or more thicknesses of an ordinary white handkerchief over the flash bulb, to balance the sunlight and flash at various distances.

This pamphlet may be requested from the Sales Service Division, Eastman Kodak Company, Rochester 4, N. Y. It is furnished without charge, and is punched to fit the Kodak Photographic Notebook or Reference Handbook.

Spring Just Ahead—The indoor season is near its end—and outdoors will beckon soon. Now's the time for that spring checkup on your camera kit. Do you need new filters—a new lens hood, or other items from the Kodak Combination Lens Attachments series? Does the old cable release have a kink in it? And the camera itself—now's a good time to have your Kodak dealer look it over, for possible adjustment or repair, or a good cleaning. You'll want to be all set when the season opens up.





A Lovely Day—For a Duck

HERE'S the essence of April, reduced to simple, eloquent terms in that sometimes abused medium—table-top photography. Like every really successful table-top, this picture is 90 per cent idea; the technique is simply the most direct, uncomplicated solution of the problem.

In making it, Rudolph Boger, of Richmond Hill, N. Y., used a single spotlight. An exposure of 2 seconds at $f/22$ gave him exactly what he wanted on Kodak Super-XX Film ($2\frac{1}{4} \times 3\frac{1}{4}$ film pack).

Data Service—Each Kodak Reference Handbook and Kodak Photographic Notebook contains a registration card. Periodically, registrants receive a newsletter, announcing any recent additions to or revisions of these publications. In addition, data sheets on equipment, formulas, or new processes, are commonly included with each newsletter,

ready-punched for insertion in the Handbook or Notebook.

Those who do not yet own a Kodak Reference Handbook or Kodak Photographic Notebook may also receive this notification service. No charge, of course. A letter to the Sales Service Division, Eastman Kodak Company, Rochester 4, N. Y., will put you on the mailing list.

See your Kodak dealer

KODAK products are sold through Kodak dealers, any of whom will be glad to complete descriptions of Kodak products which are mentioned in these pages. Usually, too, they will give you opportunity for first-hand inspection of the advertised items.

In matters of general photographic information your Kodak dealer will be found to be well and soundly informed.

Kodak

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KODAK VERICHROME (rolls, packs)—fast, orthochromatic. For general outdoor use, and for Photoflash photography.



KODAK PLUS-X (rolls, packs)—all-round "pan" film. Extra speed, fine grain, excellent gradation, wide exposure latitude.



KODAK PANATOMIC-X (rolls, packs, sheets)—minute grain. Affords big enlargements; records extreme detail, texture.

KODAK INFRARED When atmospheric haze gets between you and the interesting detail in distant landscape shots, load up with Kodak Infrared and shoot through an orange or red filter. The picture below gives an excellent idea of the striking and dramatic effects you can produce by taking advantage of this unusual film's sensitivity to infrared radiation. Supplied in rolls and packs. Eastman Kodak Company, Rochester 4, N. Y.

**First step to a finer picture...
the right Kodak Film**



KODAK PORTRAIT PANCHROMATIC (sheets)—a favorite multi-purpose film, especially valuable for all portrait work.



KODAK SUPER-XX (rolls, packs, sheets)—fast "pan" film for difficult outdoor conditions, indoor shots with Photofloods.



KODAK SUPER PANCHRO-PRISM, TYPE B (sheets)—high speed, good highlight separation. Outstanding for portraits.



KODAK SUPER PANCHRO-PRISM, SPORTS TYPE (sheets)—Kodak's fastest film. For difficult shots under existing light.



KODAK ORTHO-X (sheets)—top-speed ortho film. Popular for pictures of men because of pronounced ruddy skin effects.



CLOSE-UP

a discussion of telephoto lenses

BY HENRY W. HOPWOOD

EXCELLENT movies have been made using only standard lens equipment, but experienced cameramen will tell you that no other single accessory can contribute so much to placing the stamp of professional skill on your films as the proper use of a telephoto lens. Your choice of lens speed and focal length will depend on the use which you intend to make of the lens. A few of the most common uses of telephoto lenses in motion picture photography are:

Bringing within camera range for normal and closeup shots, inaccessible

subjects such as birds and wild animals in natural settings; animals at circuses or zoos, sailboats and ships at sea, aircraft in flight, distant buildings and scenery.

Filming football and baseball games and other sports events, from the sidelines or from the grandstand. By mixing normal angle and telephoto shots a more interesting record of the game can be made.

Photographing children at play from such distances that their attention is not attracted to the camera and the

photographer and naturalness is not lost.

Obtaining better perspective in close-ups of people, eliminating distortion.

Eliminating uninteresting foregrounds or accentuating spectacular backgrounds.

A telephoto lens provides greater flexibility of depth of field than a normal lens when making extreme close-ups of small objects, flowers, machine operations, hands at work, etc.

Diffusing the background in closeup shots. Normal lenses are of such short focal length that it is sometimes impossible to throw a disinteresting background out of focus to emphasize the principal subject.

Professional motion picture cameramen make their films interesting by frequently alternating distant, medium and closeup shots. This is easily accomplished without changing camera position by using normal and telephoto lenses. If your camera is equipped with a turret upon which one or more special purpose lenses can be mounted it's a simple matter to switch from a normal angle lens to a telephoto. On other cameras, it may be a slightly longer operation to unscrew or unclamp one lens and insert another but the technique is soon mastered and after a few attempts can be accomplished quickly. The pleasing variation thus obtained is well worth the effort.

To understand what a telephoto lens can do, let us review some elementary photographic optics. The size of an image as it will appear on the film is governed by the focal length of the lens used. A lens of long focal length will produce a big image (but cover a small area) while a lens of short focal length will produce an image of small size (but cover a big area).

With still cameras, a lens of "normal" focal length is one of a length roughly equal to the diagonal of the negative. Thus with a $2\frac{1}{4} \times 3\frac{1}{4}$ camera a 4-inch lens is considered normal. Similarly, the

normal lens for a $3\frac{1}{4} \times 4\frac{1}{4}$ camera is considered as $5\frac{1}{4}$ inches and for a 4×5 camera as $6\frac{1}{2}$ inches. A lens shorter than normal is termed a "wide angle" lens while one longer is known as a "long focus" or a "telephoto" lens. Actually there is a technical difference in design between an ordinary "long focus" lens and a "telephoto" lens but since they accomplish the same thing it won't be discussed here.

Naturally, the optical principals of the still camera are true in motion picture photography, for a cine camera is, after all, nothing but a still camera of very small picture size, capable of extremely rapid automatic operation. One difference—for several optical reasons, the normal lens for a motion picture camera has become accepted as roughly *twice* as long as the diagonal of the negative or frame. Thus by still picture standards, we already have on our movie camera a longer-than-normal focus lens. For an 8 mm. camera the normal lens is roughly $\frac{1}{2}$ -inch or $12\frac{1}{2}$ millimeters; for a 16 mm. camera it is 1-inch or 25 millimeters, and for a 35 mm. motion picture camera, it is 2-inch or 50 millimeters.

For 8 mm. cameras the customary telephoto lenses are 1-inch, $1\frac{1}{2}$ -inch and 2-inch. The 1-inch lens will produce an image twice as large as the normal $\frac{1}{2}$ -inch lens, but only includes half as much area. It is sometimes referred to as a two-times-normal lens or a "2x" lens. The $1\frac{1}{2}$ -inch lens will produce an image three times as large (a 3x lens) and the 2-inch lens four times as large (a 4x lens). In metric measure these lenses are usually identified as 25mm., 37mm., and 50mm., respectively.

For 16mm. cameras, the customary telephoto lenses vary from 2 to 6 inches in focal length. Commonest sizes are the 2-inch (2x), the 3-inch (3x) and the 4-inch (4x) lenses, or in millimeters, 50mm., 76mm., and 101mm.

The speed of telephoto lenses may be as fast as f 1.5 for the two-times normal

lens; but f 2.5 and f 2.7 are the customary speeds for this focal length. The usual speed for the 3x lens is f 3.5. Lenses of greater focal length usually have speeds of f 4.5 or f 5.6 although a few super-speed lenses of these focal lengths are manufactured. Needless to say, they are quite expensive.

A photographer contemplating its purchase will find the price of a telephoto lens frequently equals and not infrequently exceeds the original cost of his camera. As would be expected, the faster the lens, the greater the cost, but the speed factor alone is the advantage of most expensive lenses over ones costing less. For example, let us take two lenses of 4-inch focal length of common manufacture—one an f 4.5 lens and the other an f 2.7. At f -stops of 4.5 or smaller, both lenses will be capable of equally excellent work. The ability of the faster lens to make well exposed pictures in adverse light is the premium for which a premium price is paid.

If the amateur films nothing but out of door subjects in good light conditions, he would be foolish to pay for a high speed lens. Another whose interest is in filming theatricals and sports events indoors will need a faster speed lens to produce well exposed pictures of his favorite subjects.

As for focal length—

Such extreme telephoto lenses as the 6-inch are very special purpose lenses for which the average amateur will have only occasional use. Rock steady camera operation is a must for this lens. When it is used the camera should be mounted on a sturdy vibrationless tripod. Just as the image is magnified six times by the lens so is every movement of the camera. A photographer may think he is holding the camera motionless but with a telephoto lens of this size, the projected image is almost certain to show swaying and vibration to an unpleasant degree.

The 2x lenses, that is, the 1-inch for 8mm. cameras and the 2-inch for 16mm., are excellent and useful accessories, but do not quite give the magnification for

general purpose work. They are most useful for indoor filming and a careful photographer can hand-hold his camera with sufficient steadiness to prevent excessive movement from appearing in the projected image.

Generally speaking the desirable lens for the amateur doing a variety of work is the "3x" lens (1½-inch for 8mm and 3-inch for 16mm. cameras). Treading the middle road between extreme distance and normal focus lenses, it is safe to predict that many times more uses will be found for this lens than for a lens of any other focal length, except, of course, the normal lens.

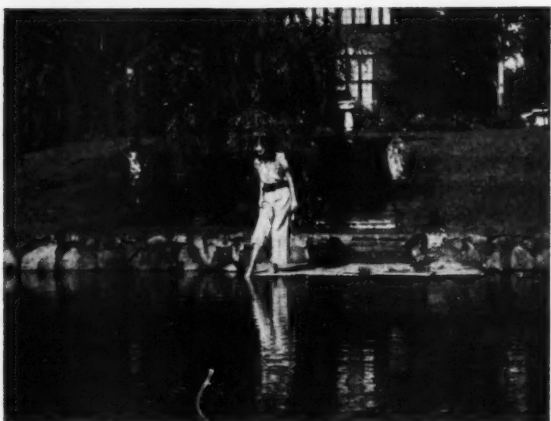
Since the photographer buying a 2x lens probably intends to use it primarily for indoor work a lens speed of f 2.7 or greater is recommended. The buyer of a 3x lens can feel safe in purchasing an f 3.5 lens for all around outdoor filming with black and white or color. Indoors he should be able to get good results on fast black and white film but exceptionally bright lighting will be necessary for color work. Since the longer focal length lenses are usually available in speeds of f 4.5 or slower the purchaser will not be required to make a choice. Used outdoors, the f 4.5 lens will be adequate for all but unusually poor light conditions. Also, because the field of view is so narrow, the lens may be used indoors in filming small objects, machine operations, etc. since artificial lights and stands can be pulled in close without getting into the picture.

In selecting a telephoto lens for 8mm., equipment we should remember that at the present time only slow black and white films are suitable if excess graininess is to be avoided, therefore the photographer should consider most carefully the intended use of the lens in order to assure himself of adequate lens speed.

A tripod should be used that provides a completely rigid support for the camera, but don't overdo it. One of the greatest advantages of the sub-standard motion picture cameras is their extreme portability and it is foolish to sacrifice this by



NORMAL LENS ($\frac{1}{2}$ -inch, 8mm.; 1-inch, 16mm.)



2X LENS (1-inch, 8mm.; 2-inch, 16mm.)



4X LENS (2-inch, 8mm.; 4-inch, 16mm.)

burdening oneself with heavier or bulkier equipment than is absolutely necessary. Get a tripod which will stand high enough for you to work with it at or near eye level. Of course a tilt and pan head is essential but use it sparingly for remember, when used with longer than normal focus lenses a little movement goes a long way.

For best results when using telephoto lenses outdoors, filming medium or long distance shots, a haze penetrating filter is recommended. For color work this is simply known as a "haze filter" and is very lightly tinted to compensate for the bluish color aerial haze gives to distant objects. With black and white film an ordinary yellow filter will do, but for best results filters such as those used in aerial photography are recommended. The types known as Aero 1, Aero'2 or Minus Blue are very good for penetrating atmospheric haze. When filming distant objects from hilltops, photographing ships and sailboats at sea or on lakes and elsewhere around large bodies of water and from elevations, filters are used to assure normal contrast.

New optical equipment is coming in the show cases. Explore your need for a telephoto lens then choose wisely. It is certain that if you have used good judgment and take the time to instruct yourself when and how to use your lens, new fields of cinematography will be opened up to you.

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THE *ABC* OF INDOOR COLOR

TO THE uninitiated in home movie making, color filming indoors may seem in prospect to be beyond the capabilities of people owning only a simple camera and inexpensive lights.

However, that is an entirely erroneous impression. Color filming indoors is not difficult. It is not a technique that must be left to the experts of Hollywood. It is, in fact, one of the easiest and most satisfactory aspects of home movie making. And, definitely, it is something that every movie camera owner can handle at home.

The basis of indoor color filming is simplicity itself. Two inexpensive flood lights with reflectors, an exposure guide, a little common sense and you're all set. Place the lights so they give a broad general illumination for the scene, measure the distance

from lights to subject, consult the exposure guide which comes with the film to see what aperture is recommended for that distance, and you can begin movie making. Pull down the shades, forget about the time of year, overlook the hour, disregard weather conditions outdoors, and you can get good pictures and have lots of fun.

About the matter of lighting. The No. 2 lamps in polished aluminum reflectors, or two of the new floods which have reflectors built into the bulb, make an ideal set-up for filming with Kodachrome Type A Film in both the 8mm. and 16mm. sizes. But to build up little pools of light when a lamp or other home fixture appears in the picture, it is advisable to keep one or two supplementary flood lamps of the No. 1 flood size on hand to replace the ordinary

light bulbs used in regular home lighting. Ordinary light bulbs are too weak and give too reddish a light to register naturally on the film.

Lighting for indoor color filming differs from that for ordinary black-and-white filming in that color rather than lighting produces all of the contrasts necessary for good picture making. One of the best possible lighting set-ups for color filming is plain, flat, general area illumination. It is possible, of course, to highlight the hair with back- or side-lighting, but such lighting technique should be approached cautiously, because over-illumination results in over-exposed color film, rather than sparkling highlight areas.

Here's the way to arrange your indoor lighting: Select the angle from which you are going to picture your subject. Train both of your lights on the subject from somewhat the same angle, from which you plan to use your camera, and from whatever light-to-subject distance is convenient from the standpoint of exposure. Then flood the whole area in which the subject is located with the general and brilliant light provided by the flood lamp reflectors. Turn on one light first, and direct the brightest portion of the light toward the clothes or some other darker section of the scene. Don't concentrate the light on the face, or the face will be overexposed. Carefully observe the position of that illumination, then snap it off, turn your second light on and superimpose the illumination from your second light directly over the area covered by the first. Then turn both lights on together, and you'll be all set.

To determine the correct exposure, once you have the lights placed, consult the instruction sheet and card-type exposure guide packed with your Kodachrome Type A Film. On that sheet or card you'll find the proper lens opening for filming with flood lamps at the most commonly used light-to-subject distances. And remember, exposure is determined solely by the light-to-subject distance; camera-to-subject distance has no bearing whatever on expo-

sure. So when you have your lights set up, estimate as carefully as possible the average distance from lights to the subject; consult the exposure guide, and let'er roll!

It isn't necessary, incidentally, to measure that light-to-subject distance down to the last inch. It wouldn't hurt to do that, of course, but you can be as much as six inches to a foot off and still get good exposures. And, after all, your subject is probably going to move around slightly in the scene so your exact calculations wouldn't necessarily apply during the entire shot.

With that information and that type of lighting set-up, you should be able to make anything from what might be called "indoor snapshots" with your movie camera to complete home movie stories. However, there are tricks to every trade, and here are a few pointers.

(1) Daylight and artificial light cannot be mixed successfully in most indoor color filming. Daylight is a much bluer and whiter light than that produced by even the best flood lamps, so if it's daylight outdoors when you start your indoor color filming with Type A Kodachrome, make sure the blinds are drawn or the windows shaded so that no daylight enters the room.

(2) If you must film with a combination of daylight and artificial light, use Regular Kodachrome Daylight Film and the blue daylight flood type lamps. This procedure, however, is not as simple. It is much easier and much better to use Kodachrome Type A Film indoors with regular flood lamps and with all daylight excluded.

(3) Beware of reflections. If not properly placed, flood lights will bounce off windows, glass doors, mirrors, and highly polished wooden surfaces and register on the film. To spot reflections, take a peek at the subject through the camera finder, and study it carefully through all parts of the area in which your subject is likely to move. If reflections are evident, try switching the lights until reflections disappear.

(4) Learn to judge the effect of bright surroundings on the general illumination.

(Continued on page 142)

PHOTO DATA

CLIP SHEET FOR PERMANENT REFERENCE

NEW WABASH EXPOSURE GUIDE

DETERMINING CORRECT EXPOSURE BY THE FLASH NUMBER METHOD

The Flash Number method detailed below is recommended as one of the easiest to use and to remember. Each flashbulb size has a Flash Number for the film and shutter speed used. You merely divide the Flash Number by the distance in feet between flashbulb and subject to get your *f* stop.

Example—Using Press 40 with a film having a Weston Tungsten Rating of 32, and a shutter speed of 1/100th second, the Flash Number listed is 160. If the distance between flashbulb and subject is 10 feet, the lens opening would be *f*/16.

Flashbulb Size	Shutter Speed (Seconds)	FILM SPEEDS				COLOR FILMS		
		ASA 20 WTR 16	ASA 40 WTR 32	ASA 80 WTR 64	ASA160 WTR 125	AT 1	KA 2	KB 3
SF	Up to 1/100	80	110	155	210	45	55	35
	1/200	60	85	120	165	35	40	25
Press 25 In Midget- designed reflector	Up to 1/50	160	230	340	400	75	100	70
	1/100	110	160	230	300	65	85	60
	1/200	80	110	160	230	45	70	40
	1/400	65	90	130	180	30	45	20
No. 0	Up to 1/50	130	180	250	310	65	90	60
	1/100	90	130	180	220	55	75	50
	1/200	65	90	130	170	40	60	30
	1/400	50	75	115	140	30	45	20
Press 40	Up to 1/50	160	230	340	450	95	110	75
	1/100	110	160	230	300	75	90	60
	1/200	80	110	160	220	50	75	40
	1/400	60	90	140	200	40	50	30
Press 50	Up to 1/50	190	260	370	480	110	125	85
	1/100	130	190	270	360	85	110	70
	1/200	95	130	190	270	60	85	45
	1/400	80	110	160	230	50	75	40
No. 2	Up to 1/50	230	320	450	550	135	150	95
	1/100	180	250	340	450	95	120	80
	1/200	120	160	230	320	75	95	55
No. 3	Time, Bulb	300	450	600	780	190	200	140
	1/25	280	425	570	740	175	185	120
	1/50	270	415	555	735	160	175	110
	1/100	200	280	400	555	120	160	100
No. 2A Focal Plane only	Time, Bulb	...	...	...	...	140	160	100
	1/200	...	...	...	...	35	40	25
	1/400-1/550	...	...	...	...	25	30	15
	1/1000	...	...	...	...	15	20	10

When using an additional lamp of the same size in a similar reflector at an angle from 0° to 10° from the camera toward the subject, one full *f* stop smaller should be employed.

COLOR PHOTOGRAPHY WITH STANDARD LINE SUPERFLASH

When making color pictures with synchronized flashbulbs, both the subject and the background should be well and evenly illuminated. Contrasty lighting and deep shadows should be avoided. The colors in the film itself will provide all the contrast needed and all the modeling required, if the exposure is correct.

For color flash photography indoors with Ansco Tungsten or Kodachrome Type A and B color films, the standard line Superflash bulbs should be used with the filters recommended to help equalize the respective Kelvin temperatures of flashbulb and color film. Flash Numbers above are computed for use with Superflash only and between-the-lens shutters.

1 — AT — Ansco Tungsten. Use with a UV-16 filter.

2 — KA — Kodachrome Type A. Use with a chrome-flash filter of the Wratten or Omag type.

3 — KB — Kodachrome Type B. Use with a Wratten No. 2A filter or the CC Series.

ASA — American Standards Association

WTR — Weston Tungsten Rating

PHOTO DATA

CLIP SHEET FOR PERMANENT REFERENCE

MINICAM
PHOTOGRAPHY

WABASH SUPERFLOOD

In taking pictures with artificial light indoors, correct lighting requires absolute exclusion of daylight, as the mixture of daylight and photoflood light results in a "dye" effect that cannot be controlled. The same is true of house lighting mixed with photoflood lighting. The placement of lights is important, as placement too close or too far from the subject results in underexposure or overexposure, while placement at incorrect lighting angles results in shadow effects that are too contrasty for good color rendition. In general, flat front lighting with the lamps placed as close to the camera as possible, is easier to handle. Shadows for contrast should be avoided as the colors in the film itself will provide all the contrast needed.

The accompanying Flood Numbers are computed for indoor use with Ansco Tungsten or Kodachrome Types A and B color films and Wabash Superfloods, with the bulbs used in front lighting directed at the subject. For additional back lighting, side lighting or angle lighting used for supplementary effect, no additional exposure need be figured.

WITH DAYLIGHT BLUE SUPERFLASH

The Daylight Blue Superflash is designed for color photography only. Because of its self-filtering principle, this bulb needs no filters when used with daylight color films indoors, as well as outdoors, since its Kelvin temperature approximates that of daylight color films. When using No. 25B or No. 2B outdoors as a booster of light to eliminate shadows, overexposure of skin tones can be avoided by using one-half stop smaller for distances up to 9 feet. For distances beyond 9 feet, no exposure adjustment is necessary.

SUPERFLOOD FOR STILL AND MOVIE			
*Movie—Based on 16 frames per second.			
Superflood Bulb Size	Shutter Speed (Seconds)	COLOR FILMS	
		KB or AT 1	KA 2
One No. 1 in reflector	1	45	58
	1/5	20	26
	1/25	9	12
	1/50	8	8
	Movie*	8	9.5
Two No. 1 or One No. 2 in reflectors or One R-2 Reflector Flood	1	65	80
	1/5	29	37
	1/25	13	16
	1/50	9	12
	1/100	11	14
	Movie*	11	14
Four No. 1 or Two No. 2 or One No. 4 in reflectors or Two R-2 Reflector Floods	1	90	115
	1/5	40	50
	1/25	18	23
	1/50	13	16
	1/100	9	12
	Movie*	15	20

WITH DAYLIGHT BLUE SUPERFLASH			
Blue Superflash Size	Shutter Speed (Seconds)	Kodachrome Daylight Ansco Daylight	
		Professional Film	35 mm. Film
No. 25B	Time, Bulb 1/25, 1/50 1/100 1/200	50	55
		45	49
		35	35
		30	20
No. 2B	Time, Bulb 1/25, 1/50 1/100 1/200	95	90
		85	80
		65	60
		50	45
No. 3B	Time, Bulb 1/25, 1/50 1/100 1/200	150	140
		135	125
		100	90
		85	75

FOCAL PLANE FLASH USE

Cameras utilizing focal plane shutters require a flashbulb with a longer duration of "peak light." With miniatures at 1/200th second or faster, the Press 40, Press 50, No. 2 and No. 2A sizes are recommended for synchronization; at lower speeds the No. 2A is recommended. With larger focal plane cameras, the No. 2, or No. 2A only is used as listed below.

Film Size	Bulb Size	Shutter Speed (Seconds)	FILM SPEEDS			
			ASA 20 WTR 16	ASA 40 WTR 32	ASA 80 WTR 64	ASA 160 WTR 125
Miniatures	Press 40 Press 50 No. 2 No. 2A	1/200	65	80	120	170
		1/200	65	100	130	180
		1/200	80	110	160	200
		1/100	65	95	130	170
		1/200	40	65	100	140
2 1/4 x 3 1/4"	No. 2	1/100	...	...	144	190
		1/300	120	165
		1/700	84	130
		1/1000	60	100
Up to 4x5"	No. 2A	1/300	90	125
		1/700	75	110
		1/1000	64	100



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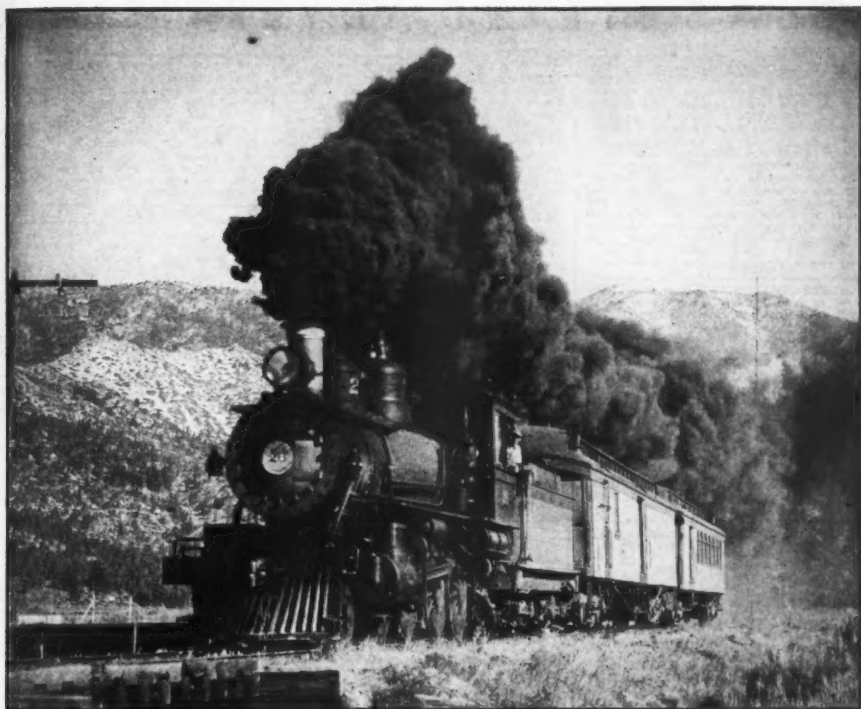
ALMOST every year I have spent a few weeks at a very beautiful vacation spot. I have many photographs of our house and good views of the lake, town and countryside. When I am there I want to send post cards to my friends, "Having a wonderful time." On many occasions I have gone into the stores in town to see what I could find, but I was always disappointed. I finally decided that the only solution was to make my own cards.

When I had selected from my negatives the pictures I wanted to use, I found I had quite a number. As these negatives were $2\frac{1}{4} \times 2\frac{1}{4}$, it meant making an enlargement and then copying it to get the correct size so that I could make contacts on regular postcard paper. The post card printing paper seemed to be made in contact form only. This, you will admit, was a lot of trouble to go through, especially if I only happened to want a couple of cards from each of the different views. Another difficulty lay in cropping my square negative to the long and narrow post card size; in many cases the composition of the pictures I wanted to

use was entirely lost.

If there were only some way I could make enlargements directly onto the post cards, that would eliminate my first problem of copying. Why couldn't I use enlarging paper and cut it to post card size? The paper was as heavy as most post cards. But I would still have my problem of cropping, and besides that the card wouldn't look very professional unless it had POST CARD printed on the back in some way. Suddenly when I was wishing I had my own printing press, I thought of having a rubber stamp made. At the same time I could have my name included on the stamp. Having the stamp made was a simple and inexpensive process. I had only one problem still to solve and that was the cropping. Why was it necessary that all post cards should be the same size? Perhaps it wasn't. I then started making mine any size I wanted. I found that either a four by five or one half sheet of five by seven made a nice size.

Now I was free—any surface, any size and such a simplified way of making exclusive post cards! Why hadn't I thought of it sooner?



GRAFLEX-made photo by Lucius Beebe, from "Highball: A Pageant of Trains"



"It Takes More Than Speed!"

says Lucius Beebe, critic and cameraman

LUCIUS BEEBE is well-known to the world as a New York drama critic and journalist, but with four picture books about American trains to his credit, he also ranks as a leading figure in the highly specialized field of railroad photography!

"Speed is important in photographing fast trains," Beebe says, "but when you make three trips to Colorado, as I have done, for a single train shot available only a few days each year, you can't afford to have anything go wrong — your camera must be absolutely dependable!"

Although he warns that most railroad fans are "crazy as bedbugs," Beebe is anxious to give advice to prospective train photographers: "In photographing steam engines," he says, "smoke — as an index of

action — is an absolute requisite! Action shots of moving trains," he adds, "should be taken from a three-quarters angle, head on — always try to show the full length of the train."

Mr. Beebe's latest book, "Highball: A Pageant of Trains," published by D. Appleton-Century, is currently available. Speaking of the camera equipment he used to shoot its excellent pictures, Beebe says: "I used a 4 x 5 GRAFLEX-made camera because it is absolutely dependable under all conditions of heat and cold. Moreover, I like its foolproof simplicity of operation." GRAFLEX, Inc., Rochester 8, N. Y. (Formerly The Polmer Grafex Corporation).



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DAGUERROTYPES

(Continued from page 45)

In his preface, in speaking about daguerreotypist's easel boxes, Mr. Snelling says: "Many of the (foreign) methods of operating are entirely different from, and much inferior to, those practised in the United States; their apparatus, also, cannot compare with ours for completeness, utility or simplicity." The charming easel box, I now have, certainly bears out the latter part of this statement. It was this naive little book that first interested me in collecting daguerreotypes.

The question is often asked, "How were the delicate tints of colors applied to these early specimens?" By experimentation I have arrived at the conclusion that the colors were applied while the plate was in process, that is, while it was still wet. As a matter of fact, the plate from beginning to end had to be kept moist in order to maintain the image and augment and complete the various chemical steps of the process. The color-tints could have been applied with sizing after the plate was, dry, but I have found no evidence of its use with the tints. To be "anchored," as they are, some moisture was necessary. Obviously then, they were applied when the plate was wet and in process. This no doubt is true in the case of tints, but metal colors, such as gold and silver, called for a different technique. They could not be "anchored" by moisture being metallic and non-absorbent. The tiny gold ear-rings, the brooches, the wedding rings, et cetera, were spotted with sizing (presumably egg white) and the metal dusted on. In several of the specimens, in my collection, this is very apparent because the photo-craftsman, not having a magnifying glass at hand to direct his eye, overlapped the sizing and inadvertently covered bits of the surface not intended for the metal embellishment.

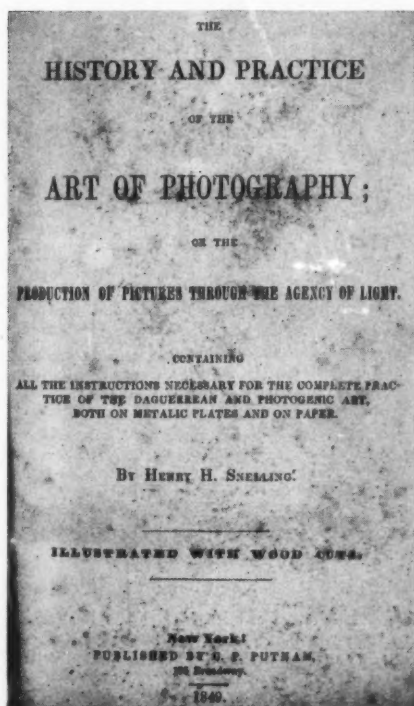
The basic colors, as purchased, were vivid: carmine, prussian blue, white, chrome yellow (which might be aug-

mented by adding gamboge and yellow ochre), light red, indigo, burnt sienna, and bistre, or burnt umber—eight in all.

But the tints on the cheeks, the lips, and all flesh tones, on the daguerreotypes were extremely delicate. Utilizing his little mixing dishes, the craftsman mixed and diluted the basic colors and secured the subtle tints that are so delightfully represented on the best specimens.

The basic colors used were regular vegetable and mineral colors, but ground to a fine consistency. They were sold in small quantities in small glass vials, some of them expensive and even difficult to secure. The process was a sensitive and delicate one throughout and with all the improvements of modern photography, existing specimens of fine daguerreotypes hold their own as examples of good craftsmanship and of real artistic beauty.

FLY-LEAF from book in Mr. MacDonough's collection. Subhead infers complete information is given on all phases of photography known in 1849.



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59. The Martins (Barn Dance) in "SKIP TO MY LOU." Good old barn dance music, this song was a hit of "Meet Me in St. Louis." Singing and dancing are performed by the clever Martins.

(Continued on page 96)

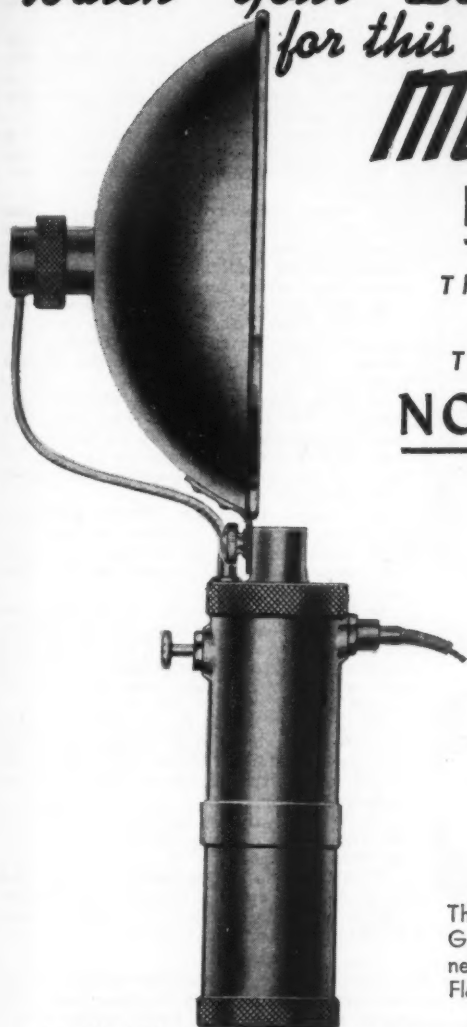
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60. Will Osborne and orchestra in "STAR DUST." Sweet swing of Will Osborne's orchestra in a rendition of this sentimental favorite. Dancing by Marylyn and Maxine.

61. Lorraine Paige orchestra in "SWEET SUE." The lovely ladies of the orchestra make this a "honey" of a number, while a host of beauties do their best to be sweet to the Six Hits, while the Miss sings.

62. Mitchell Ayres in "BOOGIE WOOGIE BUGLE BOY." Mitchell Ayres and his Fashions in Music Orchestra in a hot instrumental performance.

63. Wingy Monone in "THE SAINTS COME MARCHING IN." It's Wingy Monone and his Mardi Gras Band... in a fast, swingy number. Wingy does the vocal... while his trombonist goes to town with a hot lick.

64. Will Bradley orchestra in "I'M TIRED OF WAITING FOR YOU." Jimmy Dorsey's special signature tune, played by Will Bradley's orchestra. Plus Ray McKinley and the voice of Lynn Gardner.

65. Delta Rhythm Boys in "DRY BONES." Dynamic, beat-it-out Delta Rhythm Boys in a colorful subject with plenty on the ball.

66. Rita Rio Girl orchestra in "I LOOK AT YOU." A hit parade composition with plenty of dancing and singing.

67. Vincent Lopez in "DON'T CRY." A swell tune, interpreted by a good orchestra.

68. Sonny Dunham in "SKYLARK." Sonny's hot trumpet, orchestra... with Harriett Clark performing the vocals.

69. Yvonne de Carlo in "THE LAMP OF MEMORY." Yvonne de Carlo, star of "Salome, where She Danced," cuts a curvy figure in a nightie. Some trick photography... as she does some torrid singing, and dancing with Russell Mercer.

70. Caroline Marsh in "GEORGIA ON MY MIND." Smart night club setting, with songs by Caroline Marsh. Clever silhouettes come to life in the form of hoop-skirted ladies, for a dance of other years.

71. Vickie Richards in "YOU BELONG TO MY HEART." Vivacious Vickie Richards, plus the Hoveler Dancers.

72. Del Casino and orchestra in "SAME OLD STORY." Dashing Del Casino leads his orchestra in this mellow tune... and forlornly watches the other fellows get the gals.

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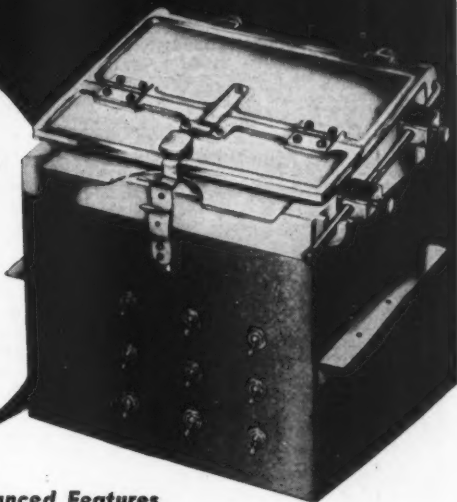
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MERRY KITTENS. Kittenish capers as the pussycat trio have a cat and dog tussle with Terry the Terrier. Merry Terry barks up the wrong tree when he awakens the kittens from their cat-nap-siesta . . . but they fix his wagon by alarming him with a tricky alarm clock . . . and teasing him with a T-bone steak. A hectic riot of fun, that ends on a merry note.

Released by Official Films, Inc., 25 W. 45th Street, New York 19, N. Y. Available at all dealers and film libraries in 8mm, 16mm, silent and sound in five standard sizes and prices.

HANGMEN ALSO DIE, a feature production in 16mm sound—14 reels (a United Artists release) directed by Fritz Lang featuring Brian Donlevy, Anna Lee and Walter Brennan.

This picture was not to be made until after the war. A secret script from a secret source . . . smuggled out of Europe, produced in America, so that the world might know the true, amazing story behind the headlines heard 'round the world.

Thrills that won't be forgotten from the "Verboten" story of the shooting of Hitler's Hangman. Exclusive 16mm world-wide rights controlled by Commonwealth Pictures Corp., 729 7th Ave., New York 19, N. Y.

HEP CAT SERENADE, a one reeler featuring Louis Jordan, is also being released in 16mm by Commonwealth

The ninth edition of its 16mm Sound Film Catalogue has just been issued by Post Pictures Corporation, 723 Seventh Avenue, New York City. New releases are included, covering a large variety of subject matter. Over 100 feature pictures and 150 short subjects are listed in this new catalogue which is thoroughly illustrated and available free upon request, from Post Pictures Corporation.

In conjunction with the issuance of their new catalogue, Post Pictures announces the release of the first two in a series of Hal Roach "Streamlined" features, more of which are to follow soon. These two "streamliner" films, **TANKS A MILLION** and **NIAGARA FALLS** are complete subjects that run less than an hour, providing more entertainment in less time. Post Pictures has been named Exclusive Distributors of all latest Hal Roach Productions.

Also just released are two new films in the Scattergood Baines series. **CINDERELLA SWINGS IT** and **SCATTERGOOD RIDES HIGH.**

For further information on these new releases, write Post Pictures, 723 Seventh Avenue, New York 19, N. Y.

THE GOD OF CREATION. Vivid full-color scenes from astronomy and natural science with a religious approach are featured in this sound motion picture recently produced in the West Coast laboratories of Moody Bible Institute, Chicago, by Irwin A. Moon.

Because of its scientific content "The God of Creation" is believed to be unique among religious films.

In the opening scenes of the picture the audience takes a trip to the stars by means of photographs taken through the giant 100-inch telescope of Mt. Wilson Observatory in southern California, and also views the complex gyrations of our own solar system.

Lapse-time photography is utilized to demonstrate the beauties of natural science. The illusion of flower buds developing into full-blown blossoms in a few seconds is created through this time-compressing photo technique. The metamorphosis of a caterpillar is traced from its role of garden marauder until it emerges as a multi-hued air-borne beauty.

The mysterious manufacturing process of photosynthesis is also shown as it takes place in a green leaf, as well as the pollination of flowers. The photosynthesis picture is believed to be the first of its kind.

Photomicrography is also employed in the film, as the audience peers into the microscopic world and observes the antics of tiny paramecia, enlarged more than a million times.

In addition to its religious emphasis, the producers believe that the new picture will be valuable as an educational film. Some of the photo techniques employed are so intricate that they are not readily obtainable in ordinary visual education reels, and it is planned to make "The God of Creation" available for schools, as well as churches.

Movies To Avoid Horse Racing "Kicks"

TELEFILM Control has been adopted as an aid to judging of races at Suffolk Downs, it was announced by Joseph A. Thomas, president of Telefilm Studios of Hollywood. The 16mm. motion picture system will be used during the entire 59-day meeting, opening in May.

The telefilm system, which originated at Hollywood Park and now is in operation at Santa Anita, also has been adopted by two Chicago tracks, Arlington and Washington Parks. Races are to be filmed from beginning to end, instead of the former mere photo-finish.

Correction:

WE NOTICE other people besides ourselves are excited about film being available in the ad of Medo Photo Supply Corporation in the March issue. The price of 620 film should have been 33 cents, not 38 cents. Apparently the ad writer was a user of 616 film and wanted it all for himself . . . he omitted 616 film from the ad and Medo informs us they still have plenty and it's 38 cents a roll for 616. The Medo shingle hangs out at 15 West 47th Street, New York City.

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How Atomic Bomb Test Will Be Photographed

DETAILS of how the U. S. Navy and Army will photograph the forthcoming Pacific atom bomb tests from every possible angle by remote-controlled, long-range aerial and motion picture cameras, have been revealed.

The program was announced by the Fairchild Camera & Instrument Corporation of Jamaica, N. Y., which is supplying its facilities and experience in photography, radio and electronics toward the installation and operation of the scores of cameras involved.

Batteries of cameras are to be mounted atop heavy 100-foot steel towers on several islands five to 10 miles distant from the target, in the Bikini Atoll, Marshall Islands. The cameras must be shielded in tower rooms constructed of thick lead sheets. Inside the lead housing the cameras, additionally protected by airtight, waterproof boxes, will photograph through optically flat windows and thence through portholes in the lead housing, the portholes to close automatically after the pictures are taken, to prevent entrance of radio-active waves. Both the aircraft cameras, which range in size up to the 70-pound Fairchild navy type F-56 cameras with 40-inch telephoto lenses, and the movie cameras, in both 16-and 35-mm sizes, will point horizontally to the scene of the atom bomb explosions.

The cameras will be operated by radio from a distant ship.

Because of the intense heat that will be generated by the atom bomb explosions, the cameras' lenses will be covered by heavy neutral density filters, which, operated by photo cells, will move away from the lenses to permit photography an instant after the flash. If the lenses were not protected they would let so much heat through to the cameras' magazines that the film, even though non-inflammable, might melt.

It is estimated that it may be several weeks after a test before any human can approach the camera houses, as the surrounding water is likely to be so radio-activated.

In addition to the photography from the towers, the tests will be photographed thoroughly from the air. Navy and Army planes, manned by photographic crews, will fly at safe distances, and at all altitudes up to 30,000 feet, carrying batteries of long focal length aerial cameras. Radar cameras, recently developed by Fairchild, will also be used.

Too, several planes operated by remote control and carrying radio-operated cameras, will fly closer than the manned planes to the scene of the atomic blast.

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PRODUCTS

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ARGUS Argoflex, America's first twin-lens reflex camera, is back on dealers' shelves for the first time since before the war and soon will be available in quantity.

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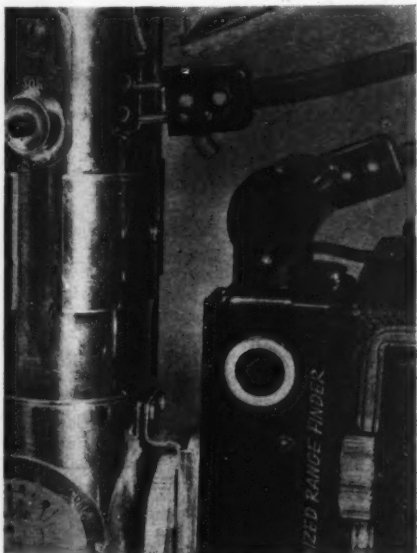
Specifications include: Color-corrected f4.5 Vavex lenses of 75 mm focal length, shutter speeds of from 1/10 to 1/200 of a second with time and bulb stop, depth of field calculator. Argoflex uses 620 and 120 roll film giving 12 negatives 2 1/4 by 2 1/4 inches, and will sell at \$54.80 including a \$6.50 leather carrying case and excise tax on camera.

King "Sol" Flash Guns Now Have Focus-spot Outlet

The latest improvement on King "Sol" Flash Synchronizers is a focus spot outlet built into the battery case of the synchronizer.

The same batteries that set off the flash and trip the shutter can be utilized in this way to supply the focus spot with electrical energy.

This advantage is now offered by the King "Sol" Flash Synchronizer to all users of Speed Graphic or similar plate type cameras.



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Book on Color

THE fourth edition of "Natural Color Processes", by Carlton E. Dunn, published by the American Photographic Publishing Company, and priced at \$3.00, is now off the press. This book contains two hundred thirty-two pages of valuable and understandable information on various processes of making color photographs and color prints. The twelve chapters are devoted to the following subjects: Simple Color Analysis, Making Color Separation Negatives, Autotype Trichrome Carbro, Autotype Wet Carbon Three-Color Printing, Belcolor Printing Film, Autotype Dyebro and Eastman Wash-Off Relief, Dye Mordanting, Kodachrome Film (and prints from), Gasparcolor Opaque Color Printing Material, Ansco Color Processes, and The Finlay Process.

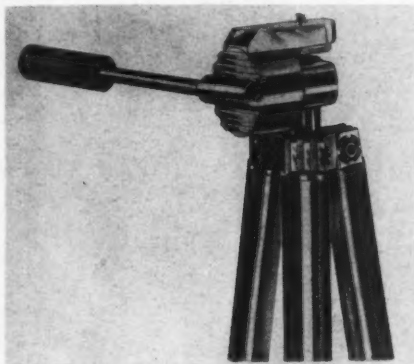
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AN aluminum tripod, weighing only 5 pounds, yet rigid because of advanced engineering features, has been announced by American Bolex Company, 521 Fifth Avenue, New York City.

No castings are used in the construction, heat-treated steel is used at all points of stress and the whole design is aimed at providing a rigid, compact, convenient device which can be expected to last for years.

Closed, the tripod measures 29½ inches yet it can be extended to 64 inches.

The head accommodates all still cameras up to 8 x 10 view and all movie cameras including



the Eyemo and DeVry 35mm cameras. Unusually large bearings in both pan and tilt permit smooth, jiggle-free pan and tilt action and the handle operates from either side, accommodating right or left-handed users. The handle locks both motions with a single twist. Tension adjustment is provided for cameras of different weights.

The Tru-Pan tripod is fully guaranteed against mechanical failure or imperfections. For further information write direct to the American Bolex Company, 521 Fifth Avenue, New York City.

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LET us convert your 16 mm picture to a sound film of the highest quality. Skilled technical staff, and finest sound recording equipment and studio facilities to serve industrial, amateur and educational film producers. Write **TELEFILM, Inc., Dept. A-4, 6039 Hollywood Blvd., Hollywood 28, Calif.**

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- Santa Fe Railroad
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The crowds are cheering with a will
Old Bass is in there playing still:
Right now he's catching everything
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But not only does he BUY
With a most seductive sigh,
But this guy can also SELL
And he does it mighty well.

For the NEW things now are here.



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crowds cheer,
So if you would SELL
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a try.

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COMPLETE COLOR OR B & W OUTFIT... \$4.50

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35 MM. CARTRIDGES

40¢ each

Your choice of Eastman Super XX, Plus X, DuPont Superior #1, #2 or #3 film. Also available in bulk—\$4.25 per 100-ft. roll, \$3.25 per 50 ft. PLEASE NOTE: This is not War Surplus, outdated or imperfect film, but fresh, clean stock. Every roll guaranteed perfect. Buy with confidence—thousands of satisfied customers. IMPORTANT: Send your empty cartridges or include 10¢ deposit on each roll ordered. Shipped postpaid anywhere same day order is received. Minimum order—Two rolls.

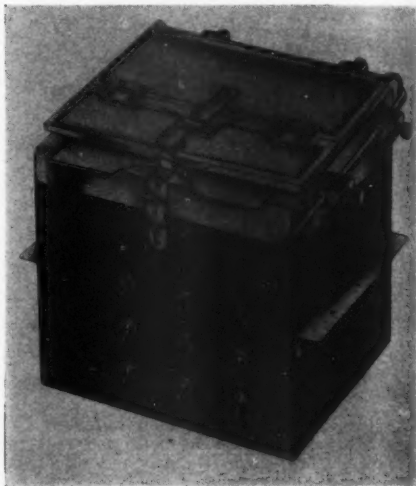
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1403 North Charles St., Baltimore-1, Md.

Contact Printer Features Cold Light

The new U. S. Contact Printer, featuring monochromatic light from a cold source, has been announced by the U. S. Photographic Equipment Corporation.

The special feature of this 5x7 printer, monochromatic cold light, is supplied by 2½ watt Argon bulbs, a standard type lamp. The Argon light is bluish-white, rich in ultra-violet, which falls into the only color range to which contact paper is sensitive. Nine of these bulbs are used to provide a broad source of light, free of hot spots, requiring shorter exposures



than the same number of incandescent lamps of much higher wattage. This system of lighting was used throughout the war in military printers, with as many as 40 bulbs being used to cover large aerial negatives.

The nine bulbs in the U. S. Contact Printer also permit dodging control of large areas of the negative. The top, pressure plate, easel masks, negative clamp, together with the negative and paper can be tilted as a unit for the placement of dodging materials without disturbing registration of negative and paper.

No transformers or auxiliary equipment are required and the printer can be used on either A. C. or D. C. Each of the nine lamps is individually controlled by a switch for dodging purposes, and exposure is controlled through a precision microswitch operated by the pressure plate. The Line-O-Sight platen slants toward the operator for easy visibility.

For further information on this new Cold Light Contact Printer, write direct to the U. S. Photographic Equipment Corporation, 442 Rogers Avenue, Brooklyn 25, N. Y.

"Sturcote" Process of Lens Coating

Sturr's are now coating lenses. For complete information and prices on the Sturcote Process write to A. W. Sturr Industries, Dept. M, 242 West 55th St., New York 19, N. Y.

New Line of Print Washers

A new line of Print Washers has been introduced by the Intercontinental Marketing Company of 95 Madison Ave., New York City, and 230 E. Ohio St., Chicago, Illinois.

The Photrix Rapid Print Washer is back again. Known as the "washer with the straight line flow," this simple, efficient and economical print washer accomplishes thorough washing by agitating prints or film from both sides. Made of durable, chemical-resisting and non-corrosive materials, there is nothing that can rust or get out of order. It is so compact that it will fit into the smallest dark-room.

The Model 810 is made of black bakelite and can be used for prints up to 8" x 10". It is now available for \$3.95 plus excise tax.

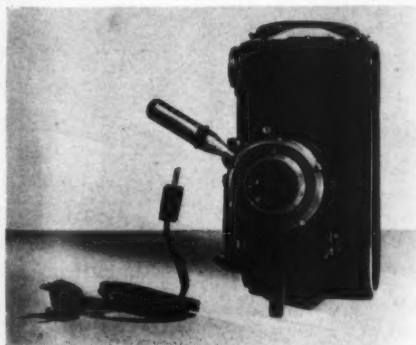
Also available is the new HF Print Washer, made of stainless steel throughout. This washer sells for \$62.50 plus excise tax.

Further information and descriptive literature can be obtained from either office of the Intercontinental Marketing Company.

Abbey Tripper

A new, improved Abbey Vimo Tripper is now available for the photographic market through the sole U. S. distributors, Gem Photo Supply Co., 1974 Broadway, New York City. There will be no increase in price for this new magnetic tripper, which is far superior to preceding models of the Vimo, and actually costs more to make. Price remains at \$20.85, plus tax, for the complete Abbey Flashgun with the new improved Vimo tripper.

The new Vimo tripper, streamlined in appearance, has a connecting wire that is fully detachable, thus enabling easier and faster installation. Electrically, this improved tripper has a gain



of more than 15% over previous Vimo models, with a 5% reduction in electrical consumption.

In conjunction with this announcement of the availability of the new tripper, is restatement by Abbey of its anti-obsolescence policy, whereby a registered owner of an old model Vimo tripper may exchange the old device for one of these new trippers for a nominal charge.

Further information about the new Abbey Vimo Tripper may be obtained by writing Gem Photo Supply Co., 1974 Broadway, New York.

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**New Unit Uses Regular Lamps for
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ALBERT



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*The Hallmark of
Quality Merchandise*

the Color-Tran Converter has been placed on the market.

With this unit it is possible to plug in standard house lamps of 150 or more watts, set a control switch for either type "A" or type "B" color film and shoot without the use of correcting filters, etc. The proper Kelvin filament temperature is then available for mixed light sources.

Recommended by the manufacturer are the built in reflector type of bulbs as used for lighting theatre lobbies, store windows, etc., which are so efficient in their "sealed beam" characteristics that a 150 watt bulb will deliver the same volume of light that a No. 4 photoflood does and the efficiency of the lamp is stepped up to 160% so that only a fourth as much electricity is consumed. This enables more photographic lumens in locations that are not wired heavily enough to carry three or four regular photofloods on one circuit without blowing out the fuses.

It is claimed that black and white users will benefit from the fact that 3 or 4 of the small 150 watt reflector bulbs may be transported to the job in one small case with clamp

on brackets instead of large reflectors heretofore used.

In conjunction with condensor enlargers, the Color-Tran allows the use of contact printing paper or the printing of excessively dense negatives. It is claimed that for color printing and copying, the unit is a great help.

The cost of the Color-tran is \$23.50, and with a remote control switch it sells for \$25.50.

Houston Corporation Acquired by Monogram Manufacturing Co.

ACQUISITION of the Hounton Corporation, Los Angeles, by Monogram Manufacturing Company, is announced by H. H. Helbush, president of the latter firm. H. W. Houston remains as president of the new organization, with E. R. Livingston of Monogram as vice-president and general manager.

Houston Corporation were the suppliers to the Army Air Forces during the war of specialized motion picture developing equipment. The new management will continue to manufacture this equipment for commercial use, as well as allied products used in the photographic field.

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"SHARP TO THE EDGE"

PICTURES



**USE
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PROJECTOR

**Model AK
300 Watts**

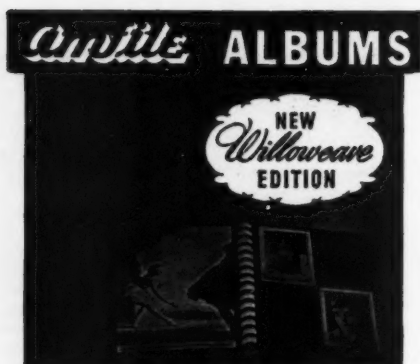
- New Jam-proof Slide Changer
- Positive Positioning Tilt Device

Time-proved optical system distributes light evenly over the entire aperture area. Color slides are brilliant, clear and sharp-to-the-edge. Film is protected by positive ventilation and heat-absorbing filter. At your dealer's now! Write for new circular! Address Dept. 4M.

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NEW COLOR PRINT
 Equipment to handle our rapidly expanding production now produces a finer print at lower cost
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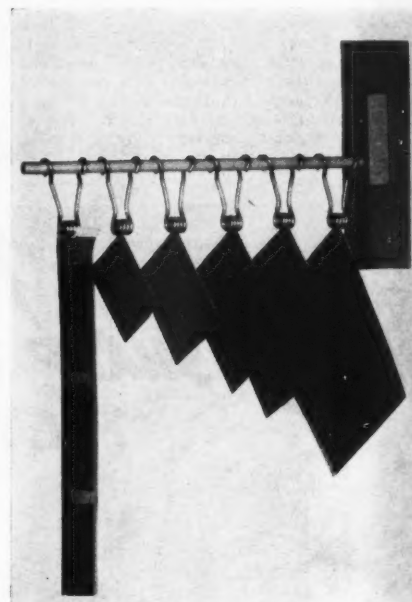
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 35 EXPOSURE ROLL FINE-GRAIN DEVELOPED AND ENLARGED TO 4x6 FOR ONLY \$2.00. QUALITY FINISHING WITH PROMPT SERVICE
 Send money with rolls or write for mailing bag and complete price list.
 JaCamCo, Dept. M4
 315 Fifth Street Elyria, Ohio

Film Hangers

THE H. K. Williams Co., of Moline, Illinois, is manufacturing the Victory Film Clip and Hanger set.

The features of the clip itself are that it holds tighter and without piercing or crimping valuable films. It holds by firmly gripping the film by a small corner or portion of the edge (1/16"). There are no holes in the film and no projections to scratch or mar the other films when they are dry and in contact with others. The six clips are made from 18-8 stainless steel spring stock and there is nothing to wear out or break. They are easy to load in the dark as there are three places for the film to be inserted. The clips can be



hung on the hanger or hung on a wire or cord as some may wish to do. Newspaper photographers work it both ways. Offset negative makers use a double cord as they work with large films. The cords are parallel and pass through both top loops making the clip hang at right angles to the normal position, permitting the large films to be suspended by two corners taking the strain off the film.

The Victory Film Clip and Hanger set are available through dealers for \$1.50 per set.

20 READY MADE 2x2 SLIDES \$1
Special Offer—Unusual scenic, travel and pictorial views—full double 35mm size, sharp and clear—mounted, ready to show in any standard projector. 20 for \$1.40 for \$2. All different. 10 Art Slides, \$1.20, \$2; 30, \$3.
 List of other subjects sent with each order.
 ART SLIDE CO., Sippos Lake, R-4, Canton, O.

16mm Bell and Howell Projector

One of the first Bell & Howell items to appear on dealers' shelves is the Filmo Diplomat, 16mm silent motion picture projector, designed for the home movie maker.

A new cooling system permits the use of a 1000-watt lamp in addition to the standard 500- and 750-watt lamps used previously. The 1000-watt lamp is primarily intended for showing movies in halls, clubs, etc. All lamps are prealigned and pre-focused to obtain maximum efficiency of each lamp.

Every moving part is gear driven, even to the feed and take-up spindles. There are no chains or belts, inside or outside. Gears are fully enclosed and silent.

The Diplomat is constructed to show not only silent film, but sound film as well. Although the sound is not heard, many fine motion pictures formerly restricted to sound-on-film projectors may now be shown on this machine.

Still projection of any single picture is accomplished simply by disengaging the clutch. A perforated, all-metal safety shutter operates automatically to protect the film from heat. A reverse lever is provided for running the film backwards to achieve amusing effects or to repeat a scene.

A Bell & Howell 2-inch F 1.6 lens, which transmits a large volume of light, is standard equipment. However, it may be replaced instantly with any one of a full range of extra

lenses to meet special requirements.

Safe-lock Sprockets, a patented device, make incorrect film threading an impossibility. They also materially lengthen the life of the film by exerting less strain and pull.

Further information may be obtained by writing the Bell & Howell Company, 7100 McCormick Road, Chicago 45, Illinois.

Kalart Prism Range Finder

THE Kalart Company is now making deliveries of the Synchronized Prism Range Finder originally developed for and used by the Armed Forces for Combat Photography. This is the first time a ground and polished optical Prism is used in an accessory lens-coupled Range Finder, the prism producing a clearer and brighter image, easier to see.

Other War-born improvements incorporated in the Prism Range Finder are reinforced pivots and simplified adjustments making this Range Finder even more durable and shock proof than previous models.

The Prism Range Finder can be installed on most press type and film pack cameras and is adjustable to a variety of lenses of different focal lengths. B & J Press and Speed Graphic cameras may be ordered with this equipment factory installed.

Inquiries concerning the Kalart Synchronized Prism Range Finder should be sent directly to The Kalart Company, Inc., Dept. 26-A Stamford, Connecticut.



WE WOULD ENJOY SEEING YOU IN OUR STORE—
BUT YOU'LL GET THE SAME PEERLESS VALUES
AND PEERLESS SERVICE BY MAIL TOO... HERE
ARE A FEW ITEMS FROM OUR LARGE STOCK!

• ASK FOR COMPLETE LISTING OF PEERLESS BARGAINS •

MOVIE CAMERAS

REVERE 88, 8mm Camera with 12.5 Wollensak color corrected lens and genuine leather case. New.	\$50.50
REVERE 85, 8mm Projector with 500 Watt lamp and carrying case. New.	89.50
BOLEX L-8, 8mm Camera with 12.8 coated Kern lens in focusing mount and case. New.	139.00
BOLEX H-16, 3 lens turret 16mm Camera with f1.4 coated Kern lens. New.	383.75
BOLEX G8-16 PROJECTOR, Takes both 8mm and 16mm film. Complete with 750 Watt lamp, 2 special projection lenses, and deluxe carrying case. New.	331.00

FLASH GUNS

ABBEY FLASH GUNS—2X Model for Speed Graphic and Press Cameras	22.50
VIMO Model for Cameras with Compur, Supermatic, Kodamatic, Compound, Rapax, Ilex Shutters	19.95
EXAKTA FLASH Assembly	10.25
REFLECTOR for Midget Bulbs fits all flash-guns with standard base socket.	3.75
MENDELSON UNIVERSAL FLASHGUN	22.00
PEAK FLASHGUN, specify Compur or Kodak Shutter	19.45

SLIDE PROJECTORS

VOKAR, 100 Watt lamp, all metal.	13.95
SPENCER MK 100, 100 Watt lamp and case.	28.00
SPENCER MK 150, 150 Watt lamp and case.	31.50
SPENCER MK 200, 200 Watt lamp and case.	42.00
GOLDE NU-MANOMATIC, 300 Watt lamp, semi automatic slide changer.	49.50

NOW AVAILABLE

ANSCO PRINTON—the sensational new color material.	
4x5, per doz.	\$2.65 8x10, per doz. \$9.95
PRINTON DEVELOPING OUTFITS—	
1/4 Gallon.	\$2.51 Gallon. \$3.92
Complete instructions with each package.	
GEYALUXE PAPER—Beautiful, velvety, three dimensional—	
5x7... \$1.65 8x10... \$3.50 11x14... 6.49	
One dozen sheets per package.	

FRESH ROLL FILM—Standard Brands

35mm KODACHROME—18 exposure roll.	\$3.77
BANTAM (R28) KODACHROME.....	2 rolls for 3.10
35mm Reloada Pan Film.....	4 rolls for 2.90
127 Ortho Film.....	7 rolls for 2.90
620 or 120 Ortho Film.....	6 rolls for 2.90
616 or 116 Ortho Film.....	5 rolls for 2.90

SHIPPED PREPAID—NO C. O. D.

P.S. During the month of March we anticipate receiving a large assortment of still and movie cameras and projectors such as Kodak, Argus, Periot, Univex, Graflex, Cine Kodak, Bell & Howell, Keystone, etc. All orders will be filled in the rotation in which they were received. Place your order now. A small deposit will insure early delivery.

FREE... ASK FOR YOUR COPY OF "AN EYE FOR PICTURES" BY J. GHISLAIN LOOTENS, F.R.P.S. A BOOKLET ON COMPOSITION PLUS OTHER VALUABLE INFORMATION FOR ALL PHOTOGRAPHERS.

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36 Exposure without reload.....\$1.00

18 Exposure 60c, Reprints, 3c each.

Bulk 35mm. Guaranteed Film

Movie short ends only. Not Government surplus
 or outdated film.

**ANSKO EASTMAN DUPONT
 SUPREME PLUS X No. 2**

27½ feet....\$1.00 100 feet....\$3.50

ANSKO ULTRA SPEED, 100 feet....\$5.00

EASTMAN SUPER XX, 100 feet....\$5.00

36 Ex. Reloads.....50c Each

With Your Cartridge 40c

Please remit; save C.O.D. charges and delay.

ALLEN'S CAMERA SHOP

Formerly Save Money Film

7410 Sunset Blvd. Hollywood 46, Calif.

**Lens Shade and Filter Holder for
 Movie Cameras**

A NEW Tikern product has made its appearance in the Duraluminum Combination Lens Shade and Filter Holder in sizes and types to fit all 8mm and 16mm motion picture cameras.

A kit is available consisting of Combination



Lens Shade and Filter Holder with filters and handy safety pouch made of fine leather.

An illustrated descriptive brochure is available by writing to Tikern Corporation, 249 Church Street, New York 13, N. Y.

Print Dryer

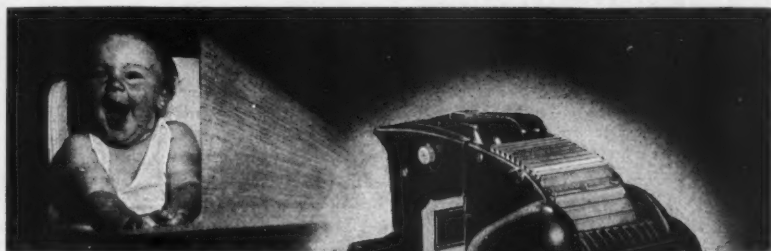
The "Little Whiz" amateur print dryer is now ready for the market. Brief specifications are: accommodates 10" x 14" chrome tins, dries 11" x 14" matte prints, draws 200 watts current, maintains approximately 210 degrees heat over entire platen area, dries prints in five minutes,



platen is anodized aluminum, sturdy nichrome element is guaranteed. The canvas cover works like a roller type window blind and may easily be removed for washing.

The "Little Whiz" retails at \$10.95 plus excise tax, and is thoroughly guaranteed.

For further details write Nicholson Products Company, 5208 Wilshire Boulevard, Los Angeles 36, California.



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FOR SLIDE FANS
A COMBINATION
VIEWER and
PROJECTOR**

For All 2x2 Slides

**WITH A NOVEX YOU CAN VIEW OR
PROJECT ON THE SAME MACHINE**

Scientific design in the NOVEX brings out the full color beauty of your Kodachromes—and all the rich detail and tone scale of your black and white slides. You get large or small image at will—on the 7 x 7 inch built-in viewing screen for personal viewing—or direct to wall or screen for up-to-life-size showings. Patented reflex optical system with large aperture projection lens provides remarkable brilliance of image. Your dealer will be glad to demonstrate a NOVEX for you.

**IT BRINGS OUT THE FULL BEAUTY OF ALL
BLACK AND WHITE SLIDES AND KODACHROMES**

This sensational development in a dual-purpose projector is designed to bring out all the hidden beauty of your slides. You can show your slides—on the built-in viewing screen—or on the wall—without the use of extras. Beautiful bakelite case. Ideal for home use. Meets visual education requirements for school and classroom work. Used by dentists for X-ray diagnosis and patient education.



AS A
VIEWER



←
Illustration
shows the
Novex in
use as a
Projector

SEE YOUR DEALER NOW

Your dealer has a Novex in stock—or can get one for you immediately. No priorities—no red tape. If your dealer cannot supply write us direct and give dealers name.

LITERATURE ON REQUEST

Novex Div., Fruit Office Machines Corp.
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16mm Kodachrome Printer

Installation of four new high precision 16mm optical printers in a new department, to make color-corrected Kodachrome master prints for the trade, features part of the 1946 expansion plans of Hollywood Film Enterprises, Inc., Tom Emmett, General Manager, announced.

"Use of the printers," Emmett said, opens to the 16mm industry all the variable effects heretofore possible only in 35mm." This process is called "chromatec process."

Developed by Irving B. Dyatt, the optical printer is said to do for color what long has been done for black and white, by making a corrected master with optical and trick effects incorporated. It lowers the contrast of the original film by "masking" and, by adding or subtracting content, color-corrects individual scenes.

The Hollywood Film Enterprises, Inc. plant is located at 6060 Sunset Blvd., Hollywood, Calif.

Data Book on Kodachrome

A NEWLY revised edition of the Kodak Data Book "Photography with Kodachrome Professional Film" is now off the press and is available for 35 cents from Kodak dealers. This Data Book is not a part of the Kodak Reference Handbook, but is punched for insertion in the Kodak Photographic Notebook.

HOW TO MAKE YOUR BEST



Bring 'em back to life—with MARSHALL'S PHOTO OIL COLORS. You know that Nature is far more interesting in color—and so will your pictures be, when you transform them quickly and easily the MARSHALL way—adding rich, warm reds, glowing yellows, golden browns—just the way you want them!

You can select your favorite black-and-whites, apply MARSHALL magic, and *presto*—you have a valuable color print. Get your MARSHALL Set today—it's a "must" part of every photographer's equipment. For advice on any color problems, write to MARSHALL'S free Color Consultant Service.



Sets from \$1 up

Marshall's Photo Oil Colors

JOHN G. MARSHALL, INC., 167 N. 9TH STREET, BROOKLYN 11, NEW YORK

Lighting Equipment

THE Entire B Line of Fluo-brite lighting equipment is now available at all camera shops. Clamp-on Reflectors and Stand Units in various sizes are available for No. 1 and No. 2 photo floods. A catalog illustrating the equipment may be had for the asking. Write to M. Black Mfg. Co., Dept. M, 300 No. 3rd St., Philadelphia 6,

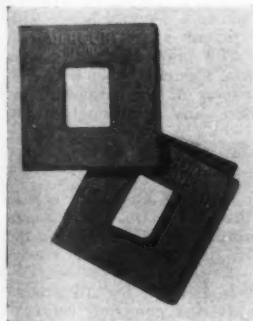
Exposure Records

Ansel Adams is marketing the exposure records which he designed, for planned exposures and to save time, money and effort in general photography. They are arranged in tablet form, $5\frac{1}{2} \times 8\frac{3}{4}$ and are punched with three rings for insertion in notebooks. Amateurs and professionals will find the charts both complete and handy. The first five pages of the tablet explain how the exposure charts should be used, describe a test for determination of desired negative densities, the use of the chart in computing flash exposure and synchro-sunlight photography. The Ansel Adams Exposure Record may be obtained from local dealers or from Ansel Adams, 131 24th Avenue, San Francisco 21, California.

Mercury Jiffy Slide Masks Now Available

UNIVERSAL Camera Corporation, New York, announces the availability of 2" x 2" Jiffy Slide Masks for mounting the smaller Mercury size transparencies.

The inside of the mask is already gummed for quick sealing—the entire operation of inserting the transparency and sealing the mask takes less than 20 seconds.

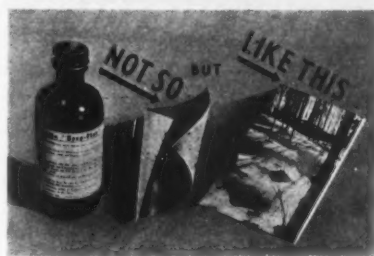


Precision-cut to assure clear, sharp edges for slide projection, the Mercury Jiffy Slide Mask will fit any 2" x 2" slide projector. They will be pack-

aged 50 to a box for sale through dealers. Twelve free samples will be packed with each Mercury II camera to acquaint the Mercury owner with the features of the camera and ease of operation.

Official Films Moves to New Quarters

KEEPING pace with new program of rapid expansion, Official Films, Inc., announces that their combined offices and shipping facilities will now be located at new and enlarged quarters at: 25 West 45th Street, New York 19, N. Y.



Get FLAT and SMOOTH prints after Drying and avoid warp spots. HEI-MO KEEP-FLAT does the Trick.

2 oz. conc. Sol. (will make 11 oz. ready-to-use-Sol.) \$1.00 postpaid.

8 oz. conc. Sol. (will make 44 oz. ready-to-use-Sol.) \$3.25 postpaid.

Economical. Repeated usage. Order from your dealer or direct.

AVAILABLE SOON



The first automatic low priced Exposure meter for ENLARGING.

Serving
Photography
Since 1912



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New York 38

We have . . . ANSCO COLOR FILM!

Just released! Wonderful new Ansco color transparency film. Two kinds Daylight for daytime exposures; Tungsten for night exposures. Film comes in these sizes:

20 exposures, 35 MM. . . \$1.65 Per Roll
8 exposures No. 120 or B2 size \$7.10
8 exposures No. 620 or PB20 size Per Roll

Send money today or order C.O.D. We pay postage on all prepaid orders. Supply limited, so order TODAY! Or write for FREE details.

PHOTO SERVICE, Dept. 139, Des Plaines, Illinois

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ON SELECTED DOUBLE-WEIGHT MATT OR SINGLE WEIGHT GLOSSY PAPER

11 x 14—2 for	\$1	3 1/2 x 4 1/2 from	4c
8 x 10—4 for		35mm., etc...	
5 x 7—6 for		4 x 4 from sq.	
4 x 6—10 for		negatives . . .	6c

FROM SAME OR DIFFERENT NEGATIVES
Quantity orders of 100 prints up, from same negative or print at SPECIAL PRICES. Write for estimate.
36-Exp. roll, fine-grain developed, enlarged to 3 1/2 x 4 1/2, incl. Univex. **\$1.50**

Guaranteed Fresh 36 Exp. Reloads . . . **55c**
36 EXP. UNIVEX AND MEMO RELOADS . . . **59c**

Your Money Back, if not satisfied!
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NATIONAL PHOTO LABORATORIES

509 Fifth Ave., New York 17, N. Y.

A NEW, SUPERIOR 35 MM SERVICE! 36 Exp. Fine-Grain DEVELOPED, VAPORATED & ENLARGED TO 3X4-ON DECKLED-EDGE VELOX PAPER

America's finest candid developing! We ultra fine-grain develop all rolls; make enlargements with unerring precision! Vaporate each negative; and give brilliant deckled edge prints on Velox paper! New Scientific Vaporating process coats negatives with hard finish and protects indefinitely against finger-marks, scratches, atmospheric changes etc. Means far better pictorial. Send rolls or write for FREE sample print, handy mailing containers, etc.

Order at these low prices. All prices given below, except release include developing. Vaporating, enlarging to 3x4 and Deckled-Edge prints on Velox paper.

36 exposures, 35mm. . . . \$1.00
18 exposures, 35mm.50
Reels for 36 exposures.50
Reels for 18 exposures.35
Sixteen exp. No. 127 roll.50
Eight exp. roll (No. 828 Bantam, etc.)25



Box 315, LA CROSSE, WISC.

\$1.00
FREE

- ★ SAMPLE
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- ★ VAPORATING

Real 24-hour service. Order today!

**Custom Processed Printachrome
COLOR PRINTS**
From Cut Film, Roll Film, 35 mm. and Bantam
ANSCOS AND KODACHROMES

4 x 5. \$1.95
5 x 7. 2.95
8 x 10. 4.95

Each print individually processed, attractively mounted and cropped to your instructions, or as necessary for the print to conform to the enlargement size ordered. Prompt Delivery.

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EYE-AID
that will help you
in all
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Magni-Focuser enables you to see objects greatly magnified with the clarity and comfort of normal vision. Allows free use of both hands. Ideal for examining negatives and transparencies, enlarging, color work, retouching, etc. Sold by dealers in photographic supplies and opticians. If your dealer cannot supply you, write us. Price, \$8.50. Edroy Products Company, 486 Lexington Avenue, New York 17, N. Y.

MAGNI-FOCUSER
Binocular Eye Loop

Slides of World War II

VIVIDLY-realistic scenes of actual World War II battles and campaigns are available on two-by-two slides for distribution to dealers in all parts of the country through Associated Photo Products Co., 152 West 42nd Street, New York, N. Y.

Eight sets of 20 slides each—retailing at \$1.98 a set—cover the following phases of the war: (1) Jap Sneak Attack; (2) Saipan; (3) Tarawa; (4) Hollandia, New Guinea; (5) Guam; (6) Iwo Jima; (7) Okinawa, and (8) Invasion of Normandy.

The battle scenes, which were made available by the United States Government, can also be supplied in either single or double-frame film strips, retailing at \$1.00 a strip.

Wetting Agent

SEAL, INC., Shelton, Conn., manufacturers of FotoFlat and other sealing specialties, has adapted its Sealtonic wetting agent to photographic uses after exhaustive tests.

FotoTonic, the new wetting agent is designed for use in all photographic solutions including developers, fixers, rinse and wash baths, toners, reducers and intensifiers, photo colors and opaque. It is inert and causes no chemical reaction when used in these solutions.

This type of wetting agent helps to even development of both film and paper, inhibit the formation of airbells on the emulsion and causes even penetration of the emulsion by the solutions. In addition, it can be used on the wiping chamois or sponge to wipe the film or print after washing, and by lowering the surface tension prevent the formation of water-marks.

FotoTonic is packed in a 3-ounce bottle with a dropper and is priced at 75 cents. This quantity will make 700 pints of solution, one drop serving to treat 8 ounces. No harm results from use in excess of the recommended amount, nor is there any additional benefit to be derived.

Tripod for Movies and Stills

CRAIG MOVIE SUPPLY Company is handling the western distribution for the Camera Equipment Company of New York City on the "Professional Junior" tripod with the removable head.

This new tripod is suitable for all around picture taking use. It is a compact, versatile, and rugged tripod, has a super smooth 360 degree pan and an 80 degree tilt action—it has simple regular weight adjustments—weighs but 14 pounds—and has a maximum height of 72 inches to a 42 inch low usability. The head can be easily removed and mounted on the high-hat low base adaptor. The high-hat low base adaptor and the shift-over alignment gauge are also handled by Craig.

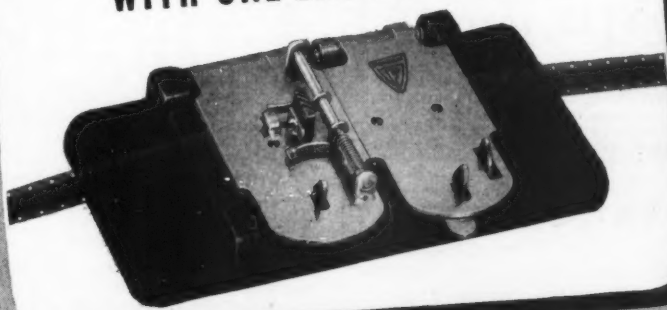
It is used by leading newsreel companies, U. S. Navy, the Army Air Bases, Signal Corps, other governmental agencies, and by 16mm and 35mm motion picture producers.

For further information, contact Craig Movie Supply Company, 1053 South Olive Street, Los Angeles, California.

*The Splicing Marvel You've
Been Waiting For!*

THE PRESIDENT DUAL-ACTION SPLICER

CUTS! SPLICES!
WITH ONE EASY MOTION!



This compact, dry scrape splicer does all jobs with real precision. After cementing, it cuts both ends of film and splices—with a single motion. Its substantial scraper jumps into working position when released from lock. All plates are of stainless steel mounted on solid, cast metal base. Here is quality and performance we don't believe you can equal anywhere. Ask your dealer now!

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PROFESSIONAL PHOTOGRAPHY COURSES to meet the new trends in Business. All phases of advertising, promotional and portrait work. Classroom work in Lighting, Operation of Camera, Developing, Retouching and Finishing. Tinting, Copying and Air Brush included. Training under the G. I. Bill available. Personal training, individual advancement, finest equipment. Day and Evening classes. Write

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BULK 35mm. RELOADS

GUARANTEED
FRESH STOCK

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25 FT. \$1.25 - 100 FT. \$4.

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Cartridges Reloaded 3 for 2! YOU SUPPLY CARTRIDGES

CALIFORNIA BUYERS INCLUDE SALES TAX

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1510 NO. SIERRA BONITA HOLLYWOOD 46 CALIF.

DARKROOM APRON

\$1.00

27"x42" RUBBERIZED CLOTH

FINEST QUALITY, CAREFULLY MADE

DOZEN LOTS 10% LESS

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McCONNELL'S PRINT PROTECTOR CARRIES 4 16x20 SALON MOUNTS. KEEPS THEM DRY AND CLEAN. CARRY IN POCKET WHEN NOT IN USE - - - -

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PICTORIAL FRAMES, 2801 Maine St., Quincy, Ill.

**35 M.M. FILM
ULTRA FINE GRAIN**

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Developed,
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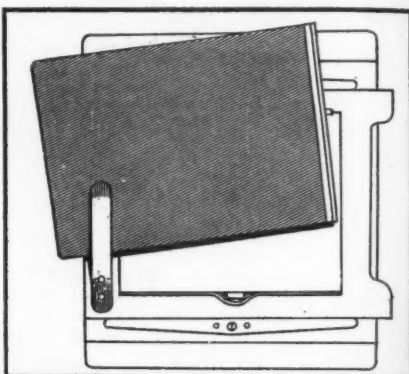
FOR
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CAMERA FANS

Your 35MM roll ultra-fine-grain processed and vaporated. Each exposure enlarged to 3 1/4 x 4 1/2 on deckled-edged gloss paper, \$1. 36 Exposure Eastman Reloads, 50c Leaders Since 1920

RAY'S PHOTO SERVICE, Dept. 23-D, Le Crosse, Wis.

Slide Clip for Speed Graphic Owners

ATTACHED to any Speed Graphic or Busch-Pressman camera in a few minutes, The Spencer Slideclip provides a convenient and simple method for holding the cut film or film pack slide. Designed by an experienced news photographer for speed in taking pictures, it is



now available to the advanced amateur. It matches the camera perfectly and does not interfere in any way with normal operation of the camera. Packed complete with installation instructions and mounting screws the Slideclip retails at 35 cents.

This and other Spencer products are available at dealers. Further information can be obtained by writing direct to the Spencer Company, Mount Vernon, New York.

Fotoflat Returns to Market

RENEWED availability of rubber and other materials, on the critical list during the war, has made possible the return of Fotoflat, mounting medium.

Fotoflat, manufactured by Seal, Inc., Shelton, Conn., is a thermoplastic membrane which is placed on the back of the print and then ironed onto the mount. Although prints mounted with Fotoflat will adhere permanently, they can easily be removed if desired, by reapplying a hot iron.

Fotoflat is easily trimmed, can be used with any weight paper, and is applied with either an ordinary flatiron or with the specially designed Fotowelder. This thermostatically controlled applicator is available in three different types: The Baby Welder, used for mounting prints up to 1 x 6 size, the No. 10 for prints up to 5 x 7, the No. 2 for prints 5 x 7 and larger.

All Seal products can be obtained in photographic retail stores. For more information write direct to Seal, Inc., Shelton, Conn.

Tripod Head

A new tripod head, called the Oxford All-Purpose Tri-Pan Head features triple action and turns in any direction. Yet, when set in

one position, it remains absolutely rigid even with the heaviest camera.

Separate knobs for each adjustment assure the user that one setting will not slip while another is being made. Adjustment is possible for 90° tilt and 360° rotation.

Specifications of the Oxford Head include the following: 3 1/4" x 4" top surface a 6" handle to control horizontal movement; collar type lower bearing designed to permit smooth panorama action. Related parts are machined to close tolerances by precision methods. Construction is entirely of aluminum.

The Oxford All-Purpose Tri-Pan Head is designed for use on any tripod and with any large or small camera—movie or still. An illustrated circular, containing complete details, may be obtained by writing the manufacturer, Oxford Engineering, Inc., Oxford, Michigan.

LEUDI EXPOSURE METER GETS BEST RESULTS



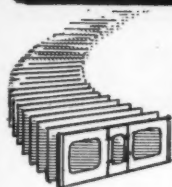
- No guess work.
- Easy to use with any camera (still or cine).
- Small and featherlight.
- Accurate under all light conditions.
- Nothing to get out of order.

Latest Model Complete with case \$2.50

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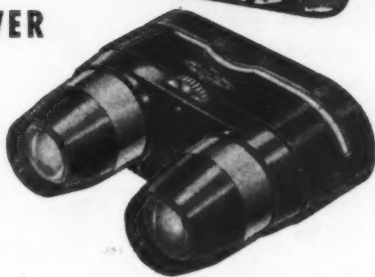
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Presenting our library of Stereo slides in full color... featuring scenes and subjects of unusual interest from everywhere... including dramatic aerial shots. Just like visiting the world's most interesting places in person... such as picturesque Gloucester, Mass. shown at upper right. Full double frame slides complete as illustrated are priced at only 69¢—set of six, \$4.00. View them in the RADEX BINOCULAR-SCOPE and enjoy the greatest thrill in photography.



The BINOCULAR-SCOPE precision-made of die-cast aluminum, with adjustable focus, and precision-ground Bausch & Lomb lenses.... Price \$14.95.

See your dealer or write for list of subjects and descriptive literature

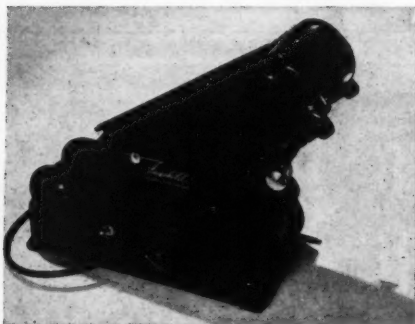
RADEX STEREO *Company*

1328 WEST SIXTH STREET
LOS ANGELES 14, CALIF.

X-Ray Viewer

A film-viewer has been developed by the Fairchild Camera and Instrument Corporation, Jamaica, N. Y., to make it possible for X-ray specialists to read 350 to 400 X-ray negatives on 100-foot rolls of 70 mm film conveniently and rapidly. The rolls of chest X-ray negatives are made in the Fairchild Fluoro-Record camera, developed and dried in Fairchild-Smith processing equipment, then re-spooled for reading in the viewer.

In reading the film, the radiologist scans through the roll, keeping the film in slow, continuous motion. This rapid scanning is usually done without magnification, until the physician spots a suspicious negative. Then he swings the



lens into position and studies the negative, under magnification, to ascertain if the subject is tubercular. The reading is frequently done in a dimly lighted room and the light shining out of the louvre on the side of the viewer provides just enough illumination on the table to allow the doctor to make notes on the record cards as he studies the negatives.

Developing Tank

THE NEW EBE Developing Tank is now ready for distribution. This tank accommodates all size roll film from 35mm through to 116 and even 4" x 5". In addition 8mm and 35mm movie film can be processed. The tank is constructed of stainless steel. Loading and unloading has been simplified by the elimination of the usual grooves. It features a built in crank-type agitator. Price is \$27.50 including tax.

Available at most camera stores or write to the manufacturer, EBE Manufacturing Co., 818 Swede Street, Dept. M, Norristown, Pa.

Rotary Print Washer

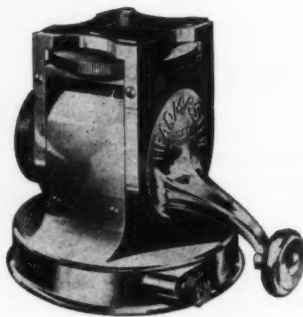
H. F. Associates, 14 Warren Street, New York City, announce that the H F Print Washer introduced in the past year is now improved and is being made of stainless steel. The new rotary H. F. Stainless Steel Print washer is priced at \$62.50 list plus excise tax of \$7.25. It is available from local dealers.

HEADMASTER

"THE TRIPOD HEAD THAT TOPS THEM ALL"

Owners of all movie cameras give it their approval. Owners of small still cameras especially acclaim it.

See it at your dealers
NOW!



Unlimited horizontal and vertical panning and tilting.

Fits any standard camera and tripod.

\$16.50
Plus Tax

"NEWER THAN THE ATOMIC BOMB"

K & F PRODUCTS CO. 1538 SUNSET BOULEVARD
LOS ANGELES 26, CAL.

The Camera: Ilex Paragon 35 mm F-3.5 coated anastigmat lenses, shutter speeds 1 to 1/200, time and bulb, coupled range finder and built-in synchronizer. All metal body. Camera shown here with lens cover closed.



The Viewer: Equipped with fine achromatic lenses, interocular and focusing adjustments, built-in illumination, sturdy plastic case.

Wait till you get your hands on the New Stereo-Realist

You'll like the "feel" of this new Camera — the way it fits your hands, its clean compact lines and rich quality appearance. You'll enthuse about its simplicity of operation — the preciseness and versatility of its adjustments. And when you see the results: sharp, brilliant transparencies viewed in the breath-taking realism of 3rd dimension—we predict you will be openly and delightfully enthusiastic!

Your dealer will be displaying the new Stereo-Realist Camera and companion viewer in the near future. Watch for it. Wait for it — and once you get your hands on this remarkable new Camera, you'll be glad you waited.



A true 3rd dimension Camera

A distinguishing feature of the Stereo-Realist is the twin objective lenses spaced about the same distance apart as your own eyes. Perfectly matched, new in formula, these lenses are positively coupled for perfect coordination. The result is 3rd dimension pictures of remarkable clarity and depth.

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for pictures
as natural
as life

Realist

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No more wriggled or out-of-shape prints. An Arkay Print Dryer dries them smooth in 4-6 minutes. Write for literature on our four models, attractively priced.

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All-American-Made

127 MM, f/4.5 and 90 MM, f/4.5

Leica LENSES

American-precision-made optics . . . helical focusing mounts designed to couple directly with the built in range finder of the Leica Camera. The 127 mm long focal length lens produces images more than twice the size made by the standard Leica 50 mm lens. The 90 mm almost twice the size of the Leica 50 mm lens. Close ups can be made of distant objects; portraits will have better perspective. The Leica 127 mm and 90 mm lenses can be used with any model Leica having an interchangeable lens mount.

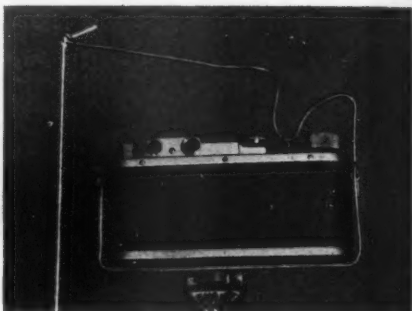
Keep your present equipment in good shape. Our service department is fully equipped for checking, repairing and servicing Leica cameras, lenses and other Leica equipment.

GADGETS, KINKS AND SHORT CUTS

We pay from \$2 to \$7.50 for any Gadget, Kink, or Short Cut published in this column. Ideas on movies or stills are acceptable.

Remote Control Device for Leica

A simple but effective remote control device was made by bending an old coat hanger. On a field trip it is essential that weight be kept to a minimum and this release weighs practically nothing.—Harry J. Lance.



LEICA (IMAGE-ERECTING) UNIVERSAL VIEW FINDER. Shows the fields of view of lenses from 35 mm to 135 mm inclusive. Has parallax adjustment.

E. LEITZ, Inc., 304 Hudson St., N. Y. 13, (Dept. M-A2)

Please send me information on the New 127 mm lens ☐ on the New Leica Universal View Finder ☐ on the New 90 mm lens ☐ Please send me a copy of the LEICA MANUAL. I enclose \$4.00. Send it postage free ☐ Send C.O.D. I'll pay \$4.00, plus postage on delivery ☐

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LEICA MANUAL 547 pages, 28 chapters written by 22 outstanding experts. Complete information on all phases of small camera photography. \$4.00 per copy.

A File for Miniature Negatives

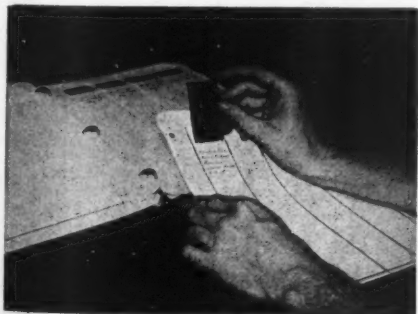
35MM. negatives may be kept clean and scratch-free in this easy-to-make file which utilizes a standard letter size loose leaf notebook. Only a few minutes are needed to prepare the file. The tools used are a ruler and a sewing machine.

Take half the sheets of paper from the notebook and cut off about an inch straight across the top of each. Rule five vertical lines one and three-quarter inches apart on each page, starting one half inch from the left-hand edge; and rule one line across the bottom about one quarter inch from the edge. Place a page thus prepared over one of the uncut sheets and sew them together along



the ruled lines, thereby making pockets in which to file your strips of film. Six 35mm. frames will fit into these pockets with just enough space to make for easy removal.

All pertinent data may be written on the page over each strip and you then have a



handy reference file for your film without the danger of scratching or losing those precious negatives.—Richard A. Terry.



FREE

1946 Photographic and Optical Goods Catalog

WARDS NEW 100-PAGE BOOK is the post-war news you've been waiting for! Here are the cameras, enlargers, meters, film, and accessories you've wanted for three years!

The best of everything available is in this big 8 by 11-inch book—from such makers as Eastman, Bolex, Kalart, Bell and Howell, Weston, and many others. All in beautiful rotogravure and eight pages of full color.

In addition, you'll find over ten pages of helpful information—help in choosing your camera—hints on editing and titling movies—suggestions for your darkroom—tips on better enlarging, etc.

And there's an optical section that features binoculars, telescopes, microscopes, barometers, and many other precision instruments by Bausch and Lomb, Wollensak, American Optical, etc.

ALL ON TIME PAYMENTS

Wards Time Payment Plan enables you to buy all the equipment you want now and pay for it as you use it. And Wards guarantee assures complete satisfaction or your money back.

Mail the coupon now to reserve your free copy. Book ready about April 1st, 1946.

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MP446

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THE FINEST IN REEL ENTERTAINMENT

Complete, originally illustrated visualizations
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2" x 2" Slides. (Approximately 120 slides. May
be purchased in full set or four parts)
35mm Slidefilms. (Approximately 120 frames)

IVANHOE . . . by Sir Walter Scott

TREASURE ISLAND . . . by Robert Louis Stevenson

THE THREE MUSKETEERS . . . by Alexandre Dumas

Fascinating condensations of these famous classics
which afford you the opportunity to visualize pe-
riod costume, architecture, manners as well as the
pageantry and adventure of the stories themselves.

2" x 2" Slides . . . \$15.75
Each Part **4.25**

35mm Slidefilms
\$9.75

At your dealer, or order by coupon

35mm Slidefilm	2" x 2" Slides	
	Full Set	Part
IVANHOE		
TREASURE ISLAND		
THE THREE MUSKETEERS		

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PICTORIAL FILMS, Inc.

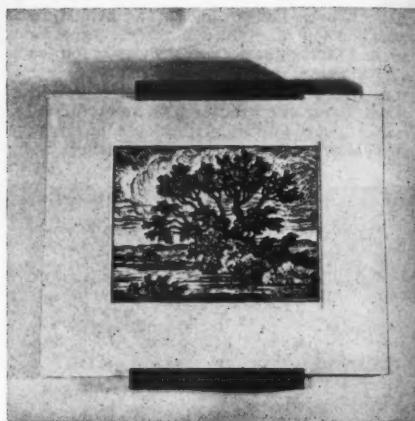
R.K.O. BUILDING

RADIO CITY 30, N. Y.

Strip Framing

AN easy way to frame photographs, either
for hanging or for an easel frame, is to use
several strips of hardwood, in which grooves
have been cut.

To make a frame for a hanging picture, get
a piece of common window glass. This should
be at least an inch larger all around than the



photograph. Cut a white paper matte as large
as the glass and mount the photo or picture
on it. For backing, a piece of heavy cardboard
or plywood, as large as the glass will be
needed. The frame is simply two strips of
wood, three quarters of an inch square and
four inches shorter than the top or bottom of
the glass. In these two strips, grooves are cut
one fourth inch deep and wide enough so that
the glass, matte and backing material may be
fitted snugly into it when they are held to-
gether. The groove may be cut the length of
the strips using either a dado head on a
power saw, or by using a chisel and mallet,
cutting the groove by hand.

Spread glue into the groove and holding the



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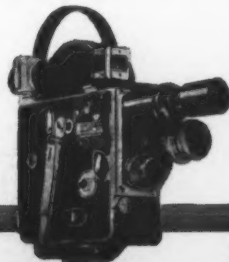


Smooth performer

Among anglers, the most highly esteemed freshwater fish is the trout . . . a graceful, streamlined inhabitant of clear, cool mountain streams. His smooth performance when leaping out of the water to catch flies on the wing is thrilling to watch. Similar high esteem is given, among tens of thousands of home movie makers, to BOLEX amateur motion picture cameras.

These precision instruments, products of a company whose reputation for precision craftsmanship has been famous the world over for more than 130 years, provide home movies of a quality which rivals the smoothness, clarity and texture of those of the professional screen. The superb performance of BOLEX cameras is due to precision construction, versatility and simplicity of operation. Just as the performance of the speckled beauties ranks highest among freshwater anglers, so do BOLEX cameras top the list for smooth performance among home movie enthusiasts. Write for new descriptive booklet giving complete details of BOLEX models H-16, H-8 and L-8 as well as BOLEX projectors.

BOLEX



AMERICAN BOLEX COMPANY • 521 FIFTH AVENUE NEW YORK 17, N.Y.

GOOD NEWS



See Your Dealer—Today!

QUICK-SET,
INCORPORATED

1741 Diversey Parkway, Chicago 14, Ill.

glass, matte and backing together, slip them into the groove. If your backing is plywood, further secure it to the strip frame with slender wood screws. Add a hanger of wire and the strip framed picture or photo is complete.

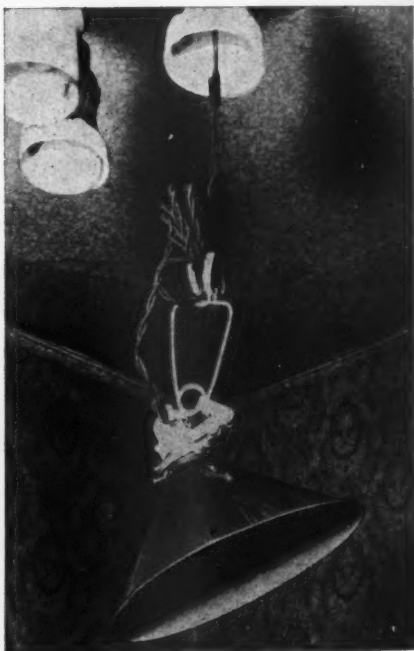
An easel frame is constructed in much the same manner. Cut two strips to be fitted to the sides of the photo. A short strip holds the picture and backing together at the top. A base about three inches wide, fastened to the upright strips with screws, enables the picture to stand without further support.

Frames of this sort are inexpensive and easily made, yet lend an air of modern distinction to your pet photos.—*Elma Walner.*

Supporting A Light Overhead

SOMETIMES the amateur has need for top lighting and has no object on which to clamp the photofood for the required height.

It is only necessary to plug into an overhead socket, coil the wire until the reflector is at the desired height and insert the coil into



the reflector's clamp. The slight tilt due to contact from the ball joint of the clamp aids in shielding the camera lens from glare.—*H. Klein.*

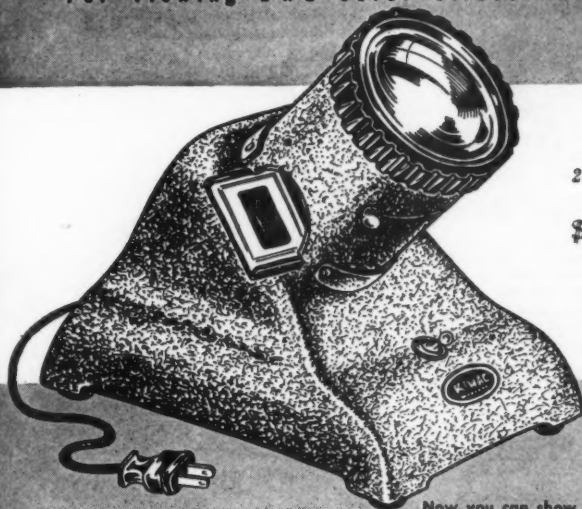
Portrait Scale for Folding Camera

TO MAKE certain the distance scale for your camera portrait attachment is readily available, cut it to size and then cement it to the metal bed of the camera. A coat of clear shellac, or print lacquer, on the scale will preserve its appearance.—*George T. Lundeen.*

Just Received!

KIMAC Master Viewer

For Viewing 2 x 2 Color Slides And Strip Film



Complete with
2 x 2 slide carriage
and lamp

\$18⁷⁵

LOOK AT THESE ADDITIONAL FEATURES!

- Focusing eyepiece with locking knob. Adjustable to your vision. Removable for cleaning.
- Accepts 2" x 2" slides in all mountings, Filmdex strips, dental X-rays, stamps, microfilm and roll film up to 2 1/2" wide (#120, #127 film size, etc.).
- Sturdy, unbreakable, die-cast aluminum base with felted, non-scratching feet. Rich, neutral, crackled brown finish. Won't topple over.
- Off-on switch. AC-DC current. Generous 6' electric cord. Standard base 15-watt lamp.
- Right or left feed for back and forth comparison of shots; quick, easy insertion. No dismantling to review slides.
- Full vision of vertical as well as horizontal 2 x 2 slides.
- Scientific design dissipates heat. Operates cool—can't harm film.

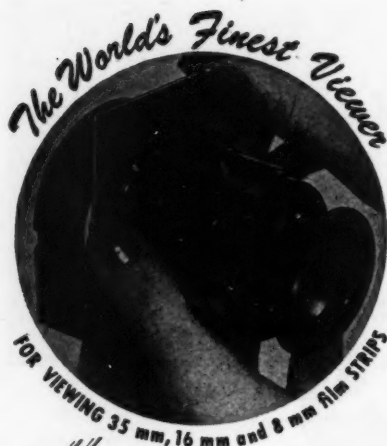
Now you can show your color slides with television effect. The large 3 1/2" viewing lens in the Electric Kimac Master permits two-eye vision in ordinary light. No darkened room or projection screen necessary. Dual ground and polished lenses in a focusing mount give a clear, brilliant, undistorted three-dimensional image; specially selected opal diffusion glass insures a pure white viewing light.

Accessory 35mm Film Carriage \$2.50
Accessory Carriage for larger than 35mm Film . \$1.50
Accessory Stamp and Dental X-Ray Adaptor. \$1.00
Leatherette covered Wood Carrying Case. . . \$0.50

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3. Takes any 2"x2" slide.
4. Third dimensional effect.
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3 film tracks with every viewer . . . for 35 mm, 16 mm, and 8 mm film strips.

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INSERT FILM—THAT'S ALL

No more fuss or bother with glue, hot iron or water . . . Easymount can be used over and over again by simply slipping out one film and inserting another; yet film is always held firmly in place.

Box of 50 Easymounts **\$1.50**
See Your Photographic Dealer



Film Wash Assembly

I HAVE two circular cut film tanks and one roll film tank. Quite often I use two tanks at once and this presented a problem in washing as I have only one water mixing faucet. Film washed in the tank was found to be easiest and most efficient.

To save washing time I made a unit to permit the use of two tanks simultaneously. The following materials were used:

- 1—Brass tee, $\frac{3}{4}$ " size.
- 1—3" length of $\frac{3}{4}$ " brass pipe, threaded on both ends.
- 2—8" lengths of $\frac{5}{8}$ " copper tubing.
- 1—hose with faucet connection (available at bathroom accessories department of hardware and 10c stores).



Thread the brass pipe into the lower part of the tee and tighten securely. Put a 90° angle in each of the copper tubings about 30" from one end—be careful in bending to avoid flattening the tubing too much at the bend.

Force the short ends of the tubing into the open ends of the tee at the same time screwing them to the right. (Do these singly). This will cut threads into the soft tubing and hold them in place. Now solder the tubings to the tee to prevent water leaks and to insure rigidity.

Force the rubber tubing over the threads of the brass pipe. The threads will hold the tubing securely in place and yet will allow easy removal.

Fasten the connector to the mixing faucet, adjust the water to desired flow and temperature, insert the open ends into the centers

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Gevaluxe Velours is an imported Belgian paper of extremely fine quality. It has the appearance of black velvet, consisting of minute fibres, and yields prints of a depth unmatched by any other paper. The shadows are of a rich carbon black, the highlights clear and sparkling with a perfect rendering of gradations.

Gevaert Velours is supplied in dozen packages in the sizes listed.

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36 Exposures — 87c

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ALL EIGHT EXPOSURES

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Size 620 — Retail Price 33c

Size 120 — Retail Price 33c

Size 616 — Retail Price 38c

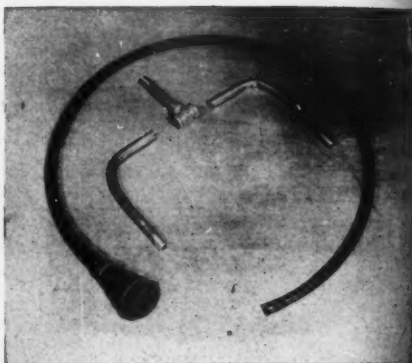
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Dealers Write For Special Discounts

Each film is properly wrapped

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DOVER MFG. CO., DOVER, N. H., U. S. A.



of the tanks, and wash for the required time.

The use of copper and brass in the unit eliminates the danger of rust. In addition these metals are easier to work with.—George T. Lundeen.

For Shallow Tripod Sockets

SOME CAMERAS have shallow tripod sockets and many tripods have long screws. This combination will not permit the camera to seat solidly. Just place three pennies around the tripod screw in a triangular position and



then fasten the camera down over them. This is a handy trick to know if you have occasion to borrow a tripod.—William Swallow.

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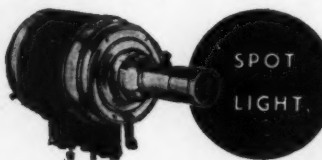
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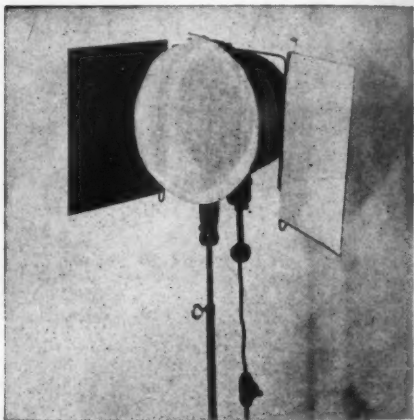
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[130]

Modeling Light Accessories

DIFFUSERS give soft lighting and shields prevent unwanted "spill" of light. You can construct your own in the following manner:

Make a circle out of a heavy wire clothes hanger. The diameter of this circle should be two inches greater than that of the reflector. Solder the ends of the wire together (after twisting), and then secure one wire end to an extra heavy spring clip used in electrical work. These clips are available at hardware or electrical supply stores. The screen is made of cheesecloth with drawstring or elastic to hold it on the wire frame. To use the diffuser just spread the prongs of the clip and attach to the



rim of the reflector. The heavy spring will hold the diffuser securely in place for any angle desired.

The sideshields were made of a wire clothes hanger, two pieces of 8x10 inch mounting board, two lengths of celluloid index tabs, and one heavy battery clip, as in the previous gadget. The wire is bent into a V-shape with the top bar a fraction longer than the diameter of the reflector. Slip the index tab strips onto the wires and fasten to the mounting boards. The ends of the wires are then turned up with pliers so that the shields will not fall off, even though the tabs hold snugly. A short section of wire is then twisted and soldered to the center of the top bar, leaving a bend at the free end. This wire keeps the shields upright and the clip pins the bent wire to the top of the reflector. In this case the clip is not a permanent part of the unit. The shields can be moved as desired, and independently of each other.

These two units can be used in combination on the same reflector. Only one clip is needed—the one attached to the diffuser.

The cost is very little. The cheesecloth I had, and the clips were two for a quarter. The index tabs are about ten cents per box.—George T. Lundeen.



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The developing tanks that turn "every-so-often" camera users into "every-day" enthusiasts are back — back with all the advantages that made them the finest in the world — from their chemically resistant bakelite to their exclusive patented FR features. Your dealer has some FR tanks now. More are on the way. If your dealer has not the FR tank you want in stock — reserve it. It pays to wait just a bit longer for FR — photography's finest.

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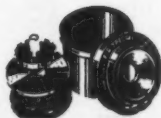
Accommodates cut film and film packs of all sizes up to 4 x 5; develops 12 films all at one time. Genuine bakelite, impervious to chemicals. Economical with solutions. Price, \$7.95 plus tax.

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Here is the tripod for photographers who demand quality.

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Single Thermometer Holder

A HANDY and inexpensive holder for a darkroom thermometer is a celloloid toothbrush case, available at drugstores with small holes punched in the bottom for water to drain out. This case can take a fair amount of rough handling without damaging the thermometer.

If a more pliable and stronger container is desired a length of rubber hose measuring about ½" or 1" in diameter and with a one-hole rubber stopper for drainage proves effective. A metal clamp attached to the top makes it possible to fasten the container to the darkroom wall.—*John M. Burns.*

Rack for Small Items

THERE are many uses in the darkroom for a tooth brush holder (the type used in bathrooms to hold several brushes). They are handy for holding stirring rods, tongs, tank thermometers, scissors, and other small items. In order to keep the items from falling through, the holder may be mounted just above a shelf so the shelf acts as a support, or a small ledge may be fastened to the wall a few inches below the holder. If the latter method is used, it is easier to mount the holder on an L-shaped piece of wood with the bottom of the L placed far enough below the holder to support the items it is to contain. Holder and support are then attached to the wall at one time.—*Richard Reetz.*

Safety Seal for Film Tanks

HAVE you ever loaded your film tanks preparatory to developing and then had something unexpected come up that caused you to postpone the processing? Or do you load your tanks and then wait for an opportunity when you will have more spare time? In any event, don't you fear the thought of the covers coming off or of someone absent-mindedly removing the cover?

I use strips of adhesive tape (cellophane tape, masking tape, etc., can also be used) to hold the cover tightly in place until I am ready to develop the film.

If the tank does not have a cap for the inlet



and outlet, you can seal the openings with tape to keep dust out and to lessen the exposure to the atmosphere.—*George T. Lundeen.*



All Over the World... They're Asking for **ILEX**



From London to Capetown, from Puerto Rico to Bombay... wherever fine photographic equipment is needed... they ask for Ilex! Letters from all over the world give evidence that the Ilex reputation for precision and dependability has spread far beyond our native shores.

More and more photographers here and abroad are looking to Ilex for shutters and lenses that incorporate the latest optical advances and highest manufacturing skill.

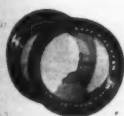
The Ilex Acme Synchro Shutter, for example, is the finest shutter ever made for flash work. Having a built-in mechanical flash synchronizer of special design, it provides accuracy, dependability and versatility obtainable with no other shutter!

And the new Series S Paragon Lenses are made with true Ilex precision. Sizes and focal lengths to fit practically any camera requirement... enlarging lenses in a complete range of sizes... projection lenses for 8 and 16 mm movie projectors... telephoto lenses for both cine and still cameras.

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The Mendelsohn Speedgun was originally developed for professional newspaper photographers, and thus began a new era in picture-taking. It wasn't very long before amateurs, sensing the wide scope of flash, adopted the Speedgun for their own work in the field. Today, hundreds of thousands of picture-men—from beginners to men with by-lines—share the satisfaction of working with America's top synchronizer unit.

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Container for Movie Film or Splicing Outfit

A CONTAINER, in which to keep movie film and supplies is a 50 caliber ammunition box, which may be purchased from many department stores in the form of surplus army equipment, for about 75c. It is waterproof and air tight, and will take a great deal of abuse. The box will hold five 400 foot reels of film in humidors, three 10 foot reels, one 50 foot reel of film, 2 splicing units, film cleaner, film cement, and a brush to clean your machine.—*Harvey Klein.*

Titles for Colored Movies

IN MINICAM, January, 1946, issue, there appeared an idea of Ray W. Eckhardt's on the use of alphabet noodles. To use these letters for colored film I have dipped them in different colors for Easter egg dyes (vegetable coloring may also be used) and have found this a satisfactory method, using them on backgrounds mostly selected from greeting cards to suit the occasion.—*Maurice E. Norton, Sr.*

News Photographer's Show

Sir:

The Third Annual Fifty-Print Exhibition of News and Feature Pictures, will be held during Journalism Week, May 6-10. April 30 is deadline for receiving prints.

Recognized as "the news photographers' own Show," any free-lance or staff photographer may send in eight pictures—four in the news and four in the feature division. All pictures must have been made during the period May 1, 1945 and April 30, 1946.

This year's competition is expected to attract a much larger number of participants than a year ago when 136 photographers from twenty-one states took part. First place winners in each class will receive plaques, and certificates of merit will be given to four honorable mentions in each of the two groups.

Advisory council for the Third Annual Fifty-Print Show, Dr. Mott announced, includes John Field, associate editor, *Life*; George Yates, photo chief, *Des Moines Register*; Roy E. Stryker, photographic director, Standard Oil of New Jersey; Julius Klyman, editor, *Pictures, St. Louis Post Dispatch*; and Robert M. Beer, A.P.S.A., A.R.P.S., vice president of the Ashland, Ohio, *Times-Gazette*, and chairman of the Press Division of the Photographic Society of America.

The fifty prints selected from among the hundreds of entries will be scheduled for a nation-wide tour under auspices of the Press Division of PSA and the Missouri School of Journalism.

Requests for official entry forms and inquiries relative to the Show should be sent to:

CLIFF EDOM,
Room 12, Walter Williams Hall,
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Big $3\frac{1}{4} \times 4\frac{1}{2}$ black-and-white prints from your miniature Kodachromes. Send them to friends . . . paste them in your album . . . carry in your pocket or purse.

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CAMERA CLUB

NEWS AND IDEAS

Are you qualified to be a print judge? Is the ability to judge a print honestly and intelligently inherent in everyone? We think the Prexy's Message on print judging in the CALIFORNIA CAMERA CLUB'S bulletin, *The View Finder*, is worth passing on. Here 'tis:

Do you view a picture for what it is worth? Do you look for its good qualities or for its drawbacks?

Do you look for technique first and continue from there, or doesn't it matter to you?

Is composition on your list of musts, or doesn't it influence your judging?

Does the misplacement of horizon line or the dominant third make you shudder?

Do you insist on an entry and an exit in a picture?

Does it have to tell a story?

Must they all be on glossy stock?

Must they all be of soft focus and printed on matte paper?

Do you content yourself with the competition at the moment or do you continually compare the print with one that has been done by master of that type of picture?

Are you disgusted with the print because you have seen similar ones before?

Are your phobias dog and other animal shots or do you dislike big heads and character pix?

Perhaps snow pictures give you goose pimples and summer pastoral pictures make you break out in perspiration?

Do architectural studies cause you to become violent and destructive, and nude poses upset your nervous indigestion?

Because you have a paternal instinct, are you a sucker for baby pictures? If the offspring upstairs pounds on the ceiling on Sunday mornings and keeps you awake, do baby pictures make you see red?

In the event you may have dinged a print in one competition would you ding it again in another to ease your conscience and to qualify your judgement even though it may be a top print in the second competition?

Do you give the print an award because you happen to like it and has little else to offer or because you recognize the maker's name or his work?

Have you the courage of your convictions to stick by your guns and go down with the ship, or are you easily swayed and go along with the others on the jury?

Because you have had a little success has it gone to your head and you imagine you are infallible and can do no wrong?

If you have all these human failings and can't overcome these and other phobias you are not qualified to be a judge. If you can conquer these frailties and judge the picture on its own merits, then my friend, you are "the indispensable one" photography has been waiting for.

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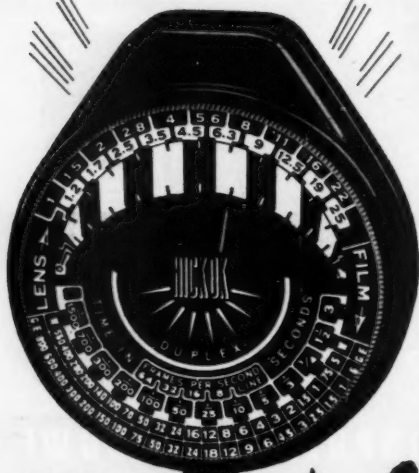
● Only in a Press Camera do you find that all-inclusive combination of features called for in all-around photography. Those extra adjustments, the extra precision, the extra rugged construction are all there for a purpose. They all combine to give you in one instrument a camera that is equal to every picture making task. You can take your cue from the press photographer. His pictures must be good — and his equipment must measure up to the exacting standards you find in the B & J Press.

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THE RHYTHM KIDS

Winners in the DeJur-Amsco Corporation \$2,000 prize contest have been selected. Over 7,500 entries were received from servicemen and civilians located all over the world. The first prize merchandise certificate in the Servicemen's Class went to Joseph Steinmetz, Lt. USNR, Siesta Key, Sarasota, Florida, for his picture entitled "Indians at Worship."

First prize in the Civilian Class went to Leonard Rosinger, A.P.S.A., of Atlanta, Georgia, for his picture "The Rhythm Kids."

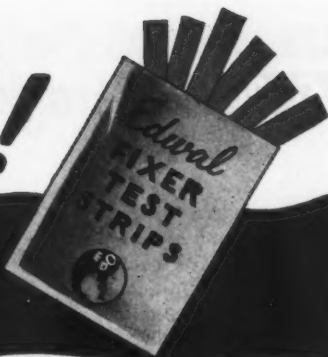


INDIANS AT WORSHIP

Hoot, mon! and shades of Sir Walter Scott, the clansmen have risen again! This time it is the FOTOCLASMEN of Saint Louis who have challenged the MISSOURI PACIFIC CAMERA CLUB to a print contest

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Prove Its Extremely Long Life!

Get a quart bottle of Edwal QUICK-FIX (which makes a full gallon) at your local photo dealer and make this comparative test yourself. Simply dip the Fixer Test Strip into your QUICK-FIX working solution and watch the opaque test strip become transparent **IN LESS THAN ONE MINUTE!** The correct fixing time is *twice* the clearing time.

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on May 21st. The battle rules are quite explicit. Each tribe will submit 20 prints selected as its best and the judging will be done by one member from each club plus an outsider. Clansmen armed with anything heavier than 22 cal. cotton puffs will not be allowed within twenty paces of the judiciary row during the print judging . . .

Unexplainable dull gray tones sent a lot of prints into the ash can during the war which, according to *Photographic Exposures*, bulletin of the SPRINGFIELD, (MASS.) PHOTOGRAPHIC SOCIETY, might have been saved. Club-member Alton Ralph, who placed Seventh in the American Annual Ratings for 1944-45, offers this remedy for bringing out the rich blacks in at least part of the dull prints: "Dissolve 20 grains of potassium solfocyanate in 12 ounces of water. Add to your favorite formula at the ratio of 6 drams (about three-quarters of an ounce) to 32 ounces of water. Continue developing in the normal manner—and watch the blacks come out . . ."

Down in the bronc-busting country the SOUTHWEST COUNCIL OF CAMERA CLUBS got off to a good start with eight Arkansas, Oklahoma, and Texas Clubs in the charter membership corral. Plans are shaping up for traveling shows among member clubs as well as for an annual Council show. Other clubs in the Southwestern area are invited to 'jine up and get their branding irons in the Council fire. For information, write Miss Ruth Canady, Box 871, Tulsa 2, Oklahoma.

Kappa Alpha Mu, an honorary fraternity organized for the advancement of pictorial journalism, has announced its first Annual Collegiate Photographic Exhibition to be held at the University of Missouri School of Journalism May 6-10. Any college or university student is eligible to send as many as eight prints, feature, news, or pictorial. There are no restrictions as to size, but pictures must be mounted on standard 16 by 20 board. Three nationally-known exponents of photography in pictorial, newspaper and magazine circles will choose 25 pictures, one of which will be designated the "best of the show." Winning prints will be on display at the University of Missouri during Journalism Week and later will be made available as traveling shows to university and college camera clubs and other groups under the auspices of Kappa Alpha Mu. The prints will travel for one year, after which they will be returned to their owners with a complete record of their itinerary. Entry forms and further information concerning the show can be had by writing to: The Secretary, Kappa Alpha Mu, Neff Hall, University of Missouri School of Journalism, Columbia, Missouri.

A ten thousand dollar grant from the Columbia Foundation to the San Francisco Art Association will make possible the establishment of a Department of Photography at the California School of Fine Arts. Ansel Adams, we understand, is slated to supervise the installation of equipment, and the new department will open June 24 in the northeast wing.

BACK AGAIN

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M-40 PRINT STRAIGHTENER

Back from the war, the popular Morse M-40 Print Straightener is available for immediate shipment again. Large lower roll of live sponge rubber forces paper to curve around smaller chrome-plated upper roll, giving print a permanent "set" to correct original paper curl. Pressure is adjustable to straighten all grades and weights of photographic paper. Compact and sturdy for years of service—the Morse M-40 Straightener belongs in every studio and dark room.

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ABC OF INDOOR COLOR

(Continued from page 83)

If you're filming a baby churning about in a bathtub, for instance, the brilliant walls of the room will reflect sufficient light to enable you to close down the lens opening one half to one full stop more than is recommended for less brilliant scenes in the exposure guides. A shot of your wife or mother working in a corner of a white kitchen might require similar treatment.

(5) Don't forget that big lens opening, such as are required for indoor color film-
ing, require careful focusing. The wider the lens opening, the shorter the depth of field or range of focus. So try to estimate camera-to-subject distance carefully and focus as accurately as possible. If your camera is of the fixed-focus type, with which it is impossible to focus the lens for any specific distance, consult your camera manual for the proper filming distance with each lens opening. This is extremely important with fixed-focus cameras, because large lens openings used indoors do not give the tremendous depth of field produced by smaller openings used outdoors.

(6) And, for goodness sake, don't worry unduly about color, or color harmony, in your subject. Rely upon the good taste of your actors to select clothes which will be attractive and harmonize well with each other and the general surroundings. You may occasionally be able to select a brighter, snappier dress or coat, and you may occasionally be able to do a little something about the color of drapes in the background, but for the most part you'll find you'll get quite pleasing color pictures if you'll just take your subject and your home as they come.

And don't let anybody tell you that indoor color filming isn't just as simple and easy as outdoor work. The technical tidbits presented here weren't assembled to scare you, but just to give you some of the facts. And if you'll just take a couple of flood lamps, with reflectors, and set them up in your home tonight, you'll discover for yourself how simple and how much fun indoor color movie making can be.

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THE CHICAGO FLOOD

(Continued from page 64)

I find it hard to accept a flower picture as being the best nature photo in the show, and an obviously staged frog and toadstool combination as winner of the slides group, and a gull picture as best in the animal and bird group. All of them are superb pictures, but if the first dozen attempts on any one of them had failed to produce the fine picture submitted, several dozen more attempts could have been made. How different from the now or never conditions that surround the picturing of our more wary birds and animals. The nature photographer is an opportunist and his worth is proven by his ability to come through in critical moments. The best of them have a highly developed sense of split second timing of animals in action. I believe the optimum in nature photography should be a pictorially perfect picture of the wildest animal under the most trying circumstances. The question is how far should the judges go in rewarding difficult pictures that do not quite reach this perfection. Being prejudiced in favor of hard to get shots of

Dr. Charles S. Tuttle





E. M. Souris

wild creatures, I am inclined to say they should go far. But I will not say how much. If I were judging I know what I would do, but other judges with different opinions should be allowed the same free choice. In time we will find out what the majority likes best. Only sincere discussion, and years of hammering on our newfound yardstick will develop a better conception of what is best in nature pictures. Most important now is that our salons are here and here to stay. Demand for them is bound to sweep the country. Every Museum occupying a high position in its community and alive to its responsibilities should team with the local camera clubs. Under such auspices the exhibit will be a success. Even now I see the Akeley elephants nodding their heads as they recall the flood of entries that swept into the First Chicago International Exhibition of Nature Photography.

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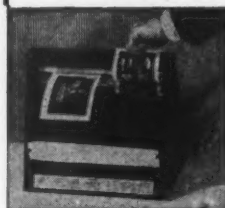
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SALONS AND EXHIBITS

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Closing Date	Name of Salon	For Entry Blank, Write to	Number of Prints and Entry Fee		Dates Open to Public
Exhibit to see	Eleventh Rochester International Salon of Photography.				Rochester Memorial Art Gallery, Rochester, New York, March 1-31
Exhibit to see	13th International Salon of the Pictorial Photographers of America.				American Museum of Natural History, New York, N. Y., Mar. 18-Apr. 7
Exhibit to see	33rd Annual International Pittsburgh Salon of Photographic Art.				Carnegie Institute Art Galleries, Pittsburgh, Pa., Mar. 22-Apr. 21
Exhibit to see	Sixth St. Louis International Salon of Photography.				City Art Museum, St. Louis, Mo., Mar. 30-Apr. 22
Exhibit to see	Tenth South African Salon of International Photography.				Johannesburg, South Africa, May
March 18	★Fourth Seattle International Salon.	Ray B. Pollard, 4306 W. Oregon St., Seattle 6, Wash.	4	\$1.00	Seattle Art Museum, Seattle, Wash., Apr. 10-May 5
April 9	★Fifth Montreal International Salon of Photography.	Frank H. Hopkins, Jr., Salon Secretary, 4295 Montrose Ave., Westmount, Que., Canada.	4 mono-chrome 4 color	\$1.00	Museum of Fine Arts, Montreal, Que., Canada, May 4-26
April 24	★Seventh Syracuse International Salon of Photography.	Dr. Newton E. White, Salon Director, Syracuse Camera Club, Museum of Fine Arts, 407 James St., Syracuse 3, N. Y.	4	\$1.00	Syracuse Museum of Fine Arts, Syracuse, N. Y., May 7-June 2
May 1	★Fifth Cincinnati Salon of Photography.	H. B. Welge, Salon Secretary, 4703 N. Edgewood, Cincinnati, Ohio.	4	\$1.00	Art Museum, Cincinnati, Ohio, May 24-June 8
June 2	Ninth Memphis Pictorialist Salon.	Mrs. Louise Clarke, c/o Brooks Art Gallery, Memphis, Tenn.	4	\$1.00	Brooks Art Gallery, Overton Park, Memphis, Tenn., July 1-31

When writing for Entry Blanks, mention MINICAM



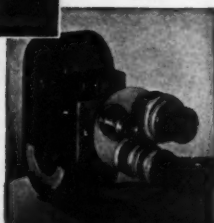
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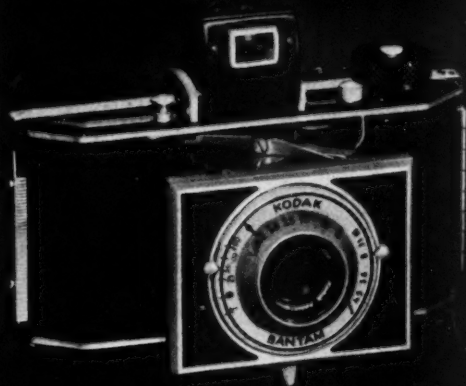


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